

# आकृतिचित्रम्

## 13. चित्रबन्धः

The word चित्रबन्धः is composed of two words चित्र and बन्धः. The word चित्र has two meanings. The first meaning, "strange" or "marvellous", is illustrated in the following Sloka from Dakshinamurty Stotra of Sri Sankaracharya.

चित्रं वटतरोर्मूले वृद्धाः शिष्याः गुरुर्युवा

गुरोस्तु मौनं व्याख्यानं शिष्यास्तु छिन्नशंसयाः ।

(दक्षिणामूर्ति स्तोत्रं) 1

How marvellous! How strange! At the foot of the banyan tree, there is a young teacher, whose pupils are old men. Explanation is by silence on the part of the teacher. The students have no doubts.

The second meaning of चित्र is "a picture, portrait or drawing", which is equally applicable here.

बन्धः has different usages. In Yoga, it is a specific practice like मूलबन्धः. In Kamasutra, it means a posture in the sexual act like इन्द्रायिनीबन्धः. The normal meaning is binding with ropes, as in कृष्णबन्धन tying up Sri Krishna by Duryodhana in the Mahabharata. This meaning is applicable here.

Thus चित्रबन्धः means a verse inscribed in a picture according to specific rules. The rules for drawing the picture and the inscription of the letters of the Sloka in various sections of the picture are explained in उद्धार. It is a happy marriage of a picture and poetry. It is pictorial poetry.

When I utter each अक्षर, letter in the पद, word, the sound travels in the air, hits your ear drum and is interpreted by your brain as the word uttered. It is then lost, remaining neither in the air nor in your ear. This happens with every subsequent word of the वाक्य, sentence. You

comprehend the sentence I have spoken, while there is no tangible remnant anywhere of the words I have spoken. The whole process requires only the sense organs and nothing more.

When the spoken व्यञ्जन, consonant or स्वर, vowel is represented by लिपि, a written letter in any script, both spoken and written letters, are called अक्षर, not diminishing, that is permanent. This word occurs in Rig Veda I.164.94 and IX.13.3. The written letter requires additional appurtenances like a sheet of paper and a pen, a palm leaf and stylus, a copper plate and engraving tool with a hammer or a computer and a printer. It has the quality of permanence. Copper plates and rock edicts have proved the सार्थकनाम of अक्षर, that it is really what it means, permanent. Unlike the auditory reception of the word uttered, script is visual in reception. With all these differences, शब्द and लिपि are identical.

This led to the idea that since अलङ्काराः of sound are शब्दालङ्काराः, so are those based on script like चित्रबन्धः. Even though there is no picture of any object involved in them and they are simple graphics, सर्वतोभद्र, अर्धभ्रमकं, गोमूत्रिका and आवलि are treated as चित्रबन्धाः.

It has been said that a study of चित्रबन्धः is useful to a student of ancient history and culture of India. It throws some light on the mentality of Indians of the medieval period and the social conditions and structure of society in those days. It supplies us with names of various weapons of war, different varieties of ploughs, chowries, etc. and their parts. It can furnish means for maintaining secrecy as cryptograms. It can act as entertainment for a student of mathematics interested in mathematical puzzles, as in the instance of तुरगपद. The answers to questions such as how, why, where and when of the origin and development of चित्रबन्ध are obscure.

The tradition of writing poetry in चित्रबन्धः is seen also in Indian languages other than Sanskrit. It should be noted that early Telugu Epics were translations of Sanskrit works. With this background, it is natural to see चित्रबन्धाः in Telugu. A doctoral thesis by **Goda Venkatesvara Rao** gives more details. Kannada language is similar to Telugu and follows the same pattern. Kannada-Chitra-Kavya by **T.V.Venkatachala Sastry (1987)** is a profound book on this subject.

In Tamil, **Sri Tirumangai Alvar**, a Kalla Chieftain and Vaishnavite Saint, is the prince of Chitra Kavis. In his Tiruvezhukurrirukkai, (Tiru holy, ezhu seven, kurril group, irukkai pedestal), is a poem in 46 lines composed as a रथबन्धः with seven tiers taking up 36 lines and the rest filling up the body of the temple car of Lord Sarngapani in the town of Kumbakonam. The main temple itself is in the form of a chariot with wheels. The bottom seven tiers are a reflection of the top seven tiers. **Sri Tirugnana Sambandar**, a Saivite saint, has also composed a hymn with the same name, Tiruvezhukurrirukkai, on Lord Siva at Sirkali. Composing poems in चित्रबन्धः was a pastime of mystic poets in Tamil. **Rajaraja Varma** of Kerala wrote a book containing Chitra Bandhas in Malayalam.

Hindi verses with three varieties of नागबन्धः and some other बन्धाः occur in Brahma Vilasa (1811). Gujarati and Marathi languages have also examples of verses composed in Chitra Bandha.

Composition of a verse adorned by pictorial poetry is far more difficult than the composition of a verse resplendent with an अर्थलिङ्कार. Further, detection of the variety of its बन्ध is a very difficult task. In diagrams for verses meant for चित्रबन्धः, a letter or letters occupying particular positions in the corresponding diagrams, are to be read more than once. In the verse embodied in diagrams there is no scope for dissolution of syllables. Same is the case with अवग्रह and punctuation. Further, letters are not invariably written in horizontal lines as usual. On the contrary, in many a case several letters are written one below the other, and at times, one beside the other in a circle. Normally one verse is enough for a Bandha.. Sometimes eight or more verses are used. In one instance a group of 6 Slokas produces 8 बन्धाः. It is remarkable that there is more than one variety for some of the चित्रबन्धः. For instance कमलबन्धः varies according to the number of petals in the lotus, from 4, 6, 8, 12, 13, 16, 20, 24, 32, 100 to 1000. चक्रबन्धः too, has a number of varieties depending on the number of spokes which may be 4, 6, 8, 18, 32. Some verses termed नामाङ्कितं have the name of the author or the name of the work or both of them embedded in them. Sometimes a new Sloka, प्रस्तार श्लोकः arises from the चक्र, पद्म or स्वस्तिका बन्धाः.

The suffix -6 in चक्र-6 is used in this book to indicate the number of spokes, while it indicates the number of petals in पद्म-6.

It seems that only such languages where words are read as written, that is where there is a fixed pronunciation for each letter, are capable of furnishing us with verses embellished with चित्रबन्धः. If so, English and other European languages will be lacking in this branch of literature. India and India alone is the home of poems in चित्रबन्धः and their cultivation is to this day restricted to this sub-continent. (This extract and others are quoted from three profound articles on "Illustrations of Letter-diagrams" by **Professor Hiralal Kapadia, 1954,55,56.** Extracts from Sanskrita-sahitya men Sabdalamkara by **Rudra Dev Tripathi** in Hindi **1972** have also been quoted).

चित्रबन्धः is to be found inscribed on stone too. **Sahajakirti Vachaka's** Lodrapura-Parsvanatha-prasasti (**1527**) is in 26 verses. The first 25 verses can be depicted as a lotus of 100 petals (reverse) having मां as a pericarp. This is inscribed on stone in the Parsvanatha temple at Lodrapura in Gujarat State as शतदलपद्मयन्त्र, Yantra with a lotus having 100 petals. In the Trimurti temple inside Chitorgarh fort a unique Chakra-8, with only one letter on the spoke and one letter at the junction of the spoke and rim, is inscribed on rock; the author is unknown.

The following anecdote illustrates the multisensory approach. A Kavya was placed in front of a man with its delicious fragrance pervading the room. The question raised is, where is the seat of taste for this morsel? It is the brain, asserts the Artha School, as the Kavya has beautiful imagery and meaning. Yes, yes, agree the Rasa School, but it is placed in a different lobe of the brain as the Kavya deals with emotions and feelings. Wrong, the seat is in the ear, shout the Sabda School; as the Sloka's footsteps are heard re-entering by the same door as it went; Yamakam and Niyamam prove that the ear is the seat of taste. You are all wrong, it is the eye, mildly states the Chitra Bandha School; just watch the coiled snake with the Sloka it has swallowed. The tongue has gone numb after delivering the verse and cannot taste. The nose catches a cold and cannot smell the fragrance.

**Vidyadhara (1250)** is in agreement with **Vamana, Jagannadha** and others that यमकं and चित्रं do not, as a rule, add to रस. They are वैचित्र्य and



चमत्कार. Being extremely difficult is their main fault. Still they are respected by all those who are not capable of composing them. In composing them, there is no difference between the pairs of letters, र ल, ड ल, व ल, ब व, न म, न ण, or the presence or absence of the विसर्ग at the end, and presence or absence of बिन्दु. यमकं is never in three lines. When the letters are written in the shape of a lotus, it is defined as चित्रं, picture, for that reason. It looks like a picture. So it is चित्रं.

Written letters do not impinge on the ear passage. But the sound and the written letters ककारादिः are invariably perceived to be identical. Hence it is proper to define अलङ्काराः involving letters written in various shapes as शब्दालङ्काराः. A letter is placed prominently in the कर्णिका, pericarp of a lotus, while letters again and again return to this letter and go away from it, resulting in a contraction of letters. Hence it is चित्रं.

Between बन्धचित्रं, आकारचित्रं, गतिचित्रं and स्थानचित्रं, a differentiation is made only between बन्धचित्रं and आकारचित्रं. Older generations of experts differentiated between objects created by God like the lotus or a mountain, which are termed आकारचित्रं, and objects created by man like the plough, pestle, drum and bow, which are बन्धचित्रं. In both these varieties, letters are written following the shape of the lotus etc. and look like a lotus. Hence it is called चित्रं.

Oh, how strange! Letters return in the same manner in which they went and produce astonishment! So they are termed चित्रं even though they have no shape as such. Hence गतप्रत्यागतं, अर्थभ्रम, सर्वतोभद्र, धेनु and other गतिचित्रं are accepted as शब्दालङ्काराः.

The mind of a dim-witted person wavers with joy on seeing a strange new object. Hence निष्कण्ठ्यं, निरोष्ठ्यं, निस्तालव्यं and other स्थानचित्राः are accepted as चित्रं. But they are गडुभूतं, दुर्गन्धि, have a bad smell. So they are not used in epics.

वर्णचित्रं is the use of consonants ignoring the vowels. Vidyadhara says that it is included in वृत्त्यनुप्रास and gives an example of व्यक्षर.

स्वरचित्रं is not accepted as an अलङ्कार due to बन्धशैथिल्यं.

Among the authors of works on poetics, **Dandi (400)** in his *Kavyadarsa* was the first to write about आकृति चित्राः. He cited only सर्वतोभद्र, अर्धभ्रमकं and गोमूत्रिका. **Bhamaha (400)**, **Udbhata (800)**, **Vamana (800)** and **Kuntaka (1000)** did not consider चित्राः to be Kavyalankaras. **Appayya Dikshita (1300)** in his *Kuvalayananda* and **Kesava Misra (1550)** in his *Alankarakaustubha* do not deal with Chitra Bandhas.

**Dandi** was followed by **Rudrata (800)** who in his *Kavyalankara* said "मया दिङ्मात्रमुदाहृतं" and illustrated 15 चित्रबन्धाः. His commentator **Namisadhu (1180)** made it clear in his remarks on 1.59 that चित्रबन्धाः are used only in *Khanda Kavyas*, verses in praise of Gods and in descriptions of battles.

**Mammata (1000)** in his *Kavyaprakasa* illustrated only सर्वतोभद्र, खड्ग, पद्म-8 and मुरज. **Bhoja (1000)** in his *Sarasvatikanthabharanam* has dealt with the subject in great detail. He has six varieties of चित्राः, which include आकारचित्र, गतिचित्र and बन्धचित्र. The commentator **Ratnesvara (1350)** explains as below,

**आकारः पद्माद्यकृत्युन्मुद्रणम्। गतिः पठितिभङ्गविशेषः। बन्धो विविडिति-प्रभृतिः।।**

आकारः is the depiction of letters in a diagram of a lotus or a wheel. गति is related to the method of reading like the movement of a horse, elephant, crow or chariot. बन्धः is inscription in the shape of a specified object. This classification, however, is generally not followed.

It was mentioned earlier that Westerners do not appreciate चित्रबन्ध and are inclined to ridicule it. Their Indian acolytes like the late **S.K.De** of *Dacca University* go a step further and use terms like "grotesque", "absurdities", "puerile", "verbal jugglery" and "tricks" for चित्रबन्धः and even for other शब्दालङ्काराः, which possibly shows that the learned scholar could not appreciate the immense effort and sophistication involved in these unique compositions.

### **अष्टावधानं**

Ashtavadhanam, eight-fold concentration, is a very difficult scholarly play and mental feat. In **Vatsyayana's** *Kamasutra*, धारणमातृका is serial 51 of

the 64 Kalas mentioned in 3.3.16.

शृतस्य ग्रन्थस्य धारणाऽर्थशास्त्रम् । यथोक्तम्-

वस्तु कोषस्तथा द्रव्यं लक्षणं हेतुरेव च ।

इत्येते धारणादेव्याः पञ्चाङ्गरुचिरं चतुरिति ॥ २

The name has been changed from धारणमातृका to अष्टावधानं over a period of time. A copper-plate land grant by Emperor Rajaraja Chola (1053) to Narayana, an Ashtavadhana Chakravarti of Godavary District in Andhra Pradesh, indicates the continuity of the tradition.

The entertaining and educative form of Avadhana is seen in Sahityavadhana in Telugu, where the heritage has been kept intact over the centuries and has been taken to very great heights. The poet is called Avadhani. He has to compose extempore metrical compositions according to specifications laid down by eight questioners called पृच्छकाः, each of whom has a specific name and has a specific area allotted to him.

1. **Nishiddhakshari** निषिद्धाक्षरी. This questioner specifies the theme of the poem and the metre in which it is to be composed. He keeps on imposing restrictions by prohibiting alternate letters. The Avadhani must comply with these restrictions.
2. **Samasya** समस्या. This questioner composes the fourth line of the verse in an odd and contrary style. The Avadhani must compose the remaining three lines to make sense of the fourth line.
3. **Vyastakshari** व्यस्ताक्षरी. This questioner keeps on giving the letters and their serial number in an existing poem in a disorderly fashion. The Avadhani has to assemble all the letters in their proper sequence and recite the poem at the end.
4. **Varnana** वर्णना. The Avadhani has to compose a verse in four rounds, one line in each round, on the set subject in the set metre.
5. **Asu** आशु. The Avadhani has to compose a complete verse at a stretch in the given metre on the given subject.
6. **Dattapadi** दत्तपदी. The Avadhani has to compose a poem incorporating four words given by the questioner along with the metre and the subject.
7. **Ghanta** घण्टा. A bell is rung at irregular intervals to distract the attention of the Avadhani during the entire period of the Avadhanam. The Avadhani

has to keep on counting and at the end give the number of times the bell has been rung.

8. **Aprastutaprasanga** अप्रस्तुतप्रसङ्ग. This questioner is the most difficult one of all. He disturbs the proceedings at any time of his choice by cracking jokes or asking nonsensical questions which have to be answered on a priority basis in an entertaining manner.

This intellectual feast takes about four hours. There is nothing like this anywhere else in the world even as there are no चित्रबन्धः in other languages in the world. This elaborate digression into Avadhanam is made for the reason that, in South India, Avadhanis and Vaishnavites are the main groups interested in Chitra Bandhas.

In Kathasaritsagara of **Somadeva (1500)** a strange incident of the grammarian **Vararuchi or Katyayana (300 B.C.)** is mentioned. **Vararuchi** was a एकसन्तग्राहि, who could recite a play he had witnessed only once, while Vyadi and Indradatta, who came in search of him, were द्विसन्तग्राहि and त्रिसन्तग्राहि. Likewise चित्रबन्धः is a prodigious literary feat and not trickery or jugglery.

At the commencement of the play Malatimadhava, **Bhavabhuti** exclaims,

ये नाम केचिदिह नः प्रथयन्त्यवज्ञां  
जानन्ति ते किमपि तान्प्रति नैष यत्नः ।

उत्पत्स्यतेस्ति मम कोपि समानधर्मा

कालो ह्ययं निरवधिर्विपुला च पृथ्वी ।। (मालतीमाधवं - 1.6) 3

Proficient scholars who aspire for Brahman are to be honoured; but they do not care for dramatic plays. Others who cavil at my play know very little. So this effort of mine is not for these two types. As for the third, who appreciate my play, there is, or will be, some one who is of equal mind and equal qualities as myself, for time is unlimited and the world is vast.

Composers of Chitras have to hold the same view as **Bhavabhuti**.

The diagrams and placement of letters for some प्रसिद्धबन्धाः, well known Bandhas, have been given by rhetoricians. The diagrams for some of the works of poets like **Magha** and **Bharavi** are given by the authors and are accepted. Commentators like **Namisadhu** on **Rudrata's** Kavyalankara have

produced some diagrams. All these are accepted even when they deviate from the definitions given. Diagrams are available for some Slokas. None are available for Bandhas in Devi Satakam, Isvara Satakam, Mandamaranda Champu and Haravijayam. Some diagrams had to be prepared by the author using previous examples or one's own ingenuity.

The entry of the letters in the diagram follows some common usages. In the diagrams for animals, like the snake or fish, the letters start at the head and close at the tail. In the case of diagrams for a mountain or chariot, letters are entered at the top first and go down to the bottom. In the diagrams for garlands, the start and close are at the two ends. For the diagram of the sword, plough or dagger, the start is at the handle.

The number of letters which are repeated varies from Bandha to Bandha. But आवृत्ति, repetitions of letters is an essential requisite for Bandhas. The poet includes his name, or the name of his Guru, the name of the Kavya and other particulars in Chakra, Padma, Svastika and other Bandhas. In Chakra-6, two words with six letters occur in two inner circles. In Chakra-8, an Anushtubh Sloka is hidden in four circles. The letters at the ends of the petals of Padma-8 give the hidden word.

In the Rig Veda there is a Mantra called सर्वतोभद्र. This possibly indicates that composition of चित्रबन्धा: goes back earlier than 1500 B.C. **Somayaji Sriramachandra** has written Samara-saram, a Samhita on Jyotisha Sastra about how to achieve victory in war. He has given different Chakras among which Sloka 68 is about Sarvatobhadra Chakram.

**Veda Vyasa's** Agnipurana is the earliest known work containing चित्रबन्धा:. Among early Kavyas containing चित्रबन्ध, **Bharavi's (350)** Kirat-arjuniyam contains only सर्वतोभद्र, अर्धभ्रमकं and गोमूत्रिका. **Magha's (675)** Sisupalavadham also contains these as well as मुरज and चक्र-6.

Other wellknown works are: 1. **Rajanaka Ratnakara's (800)** Hara-vijayam. 2. **Sivasvami's (800)** Kapphinabhyudayam. 3 and 4. **Vedanta Desika's (1000)** Paduka Sahasram, (which includes rare Padukas inscribed in a lotus) and Yadavabhyudayam. 5. **Anandavardhana's (900)** Devi Satakam which contains a superb चक्र-16. 6. **Dharma Dasa's (1050)** Vidagdhamukhamandanam. 7. **Vagbhata-1's (1100)** Vagbhatalankara. 8. **Hemachandra (1100)** in his Alankarachudamani. 9. **Harichandra's (1230)** Dharmasarmabhyudayam. 10. **Amara Kavi's (1700)** Isvara Satakam. 11.

**Venkatadhvari's (1600)** Lakshmi Sahasram. 12. **Sarvasena's** Harivijaya shows the movements of the pieces in chess but a copy is not available. 13 and 14. **Venkatesvara's (1635)** Chitrabandha Ramayanam with a commentary by his father Yagnesvara, and Ramachandrodayam (not printed). 15. **Jayadeva's (1250)** Chandraloka. 16. **Visvanatha (1300)** ignores the subject but his son **Ananta Dasa** illustrates खड्ग and पद्म-8 in his commentary. 17. **Vaidyanatha's (1300)** Prataparudriyam. 18. **Visvesvara-1's (1300)** Chamatkarachandrika. 19. **Visvesvara-2's (1400?)** Chitraprapancha (unpublished). 20. **Vagbhata-2's (1400)** Alankaratilaka. 21. **Kavikarnapura's (1575)** Alankarakaustubha. 22. **Dharma Suri's (1550)** Sahityaratnakara. 23. **Chitra Kavi's (1600)** Chamatkarachandrika. 24. **Amara Chandra Yati's (1650)** Kavyakalpatavritti. 25. **Krishna Kavi's (1650)** Mandaramaranda Champu. 26. **Visvesvara-3's (1725)** Kavindrakarnabharanam. 27. **Ajitasena's (1800 or 950)** Alankarachintamani. 28. **Ramarupa Pathak's (1850)** Chitra Kavya Kautukam. 29. **Sundapalayam Ramabhadrachariar's (1875)** Chitra Kavyam. 30. **Damodara Kavi's** Chitra Kavyam (referred as Damodara to prevent confusion). 31. **Krishnamurti's (1850)** Kankanabandha Ramayana. 32. **Ramavatara Sarma's (1900)** Chitrabandhavatarika.

Other works of Jain scholars of Gujarat are: 1. **Nandisena's (550)** Ajiha-Santi-thaya. 2. **Samantabhadra's** also called **Santivarma's (650)** Jina Sataka also titled Stutividya. 3. **Devanandi's (750)** Siddhipriya Stotra. 4. **Jinasena Suri's (875)** Mahapurana completed by **Gunabhadra Suri**. 5, 6 and 7. **Jinavallabha Suri's (1079)** Dharmasikshaparakasa, Sanghatta Pattaka and Prasnasata. 8. **Simhadeva Gani's (1190)** Sanketa, a commentary on **Mammata's** Kavyaparakasa. 9. **Narendraprabhu Suri's (1226)** टीक on Alankaramahodaya. 10. **Dharma-ghosha Suri's (1269)** Sarvajinastavana. 11. **Jayatilaka Suri's (1344)** Chaturharavalichitrastava. 12 and 13. **Kulamandana Suri's (1394)** Panchajinaharabandhastava and Virajinastava. 14. **Sahasravadhani Manisundara Suri's (1400)** Tridasatarangini (not printed). 15. **Upadhyaya Jayasagara's (1428)** Vijnaptitriveni. 16. **Udayamanikya Gani's (1456)** Chandraprabhasvamistavana. 17. **Jina Suri's (1550)** Priyankara-nripa-katha. 18. **Udayadharma Gani's (1661)**

Mahavirastavana. 19. Udayadharma's Yugadistava. 20. Samayasundara Gani's (1700) Harabandhastotra. 21. Srivallabha's (1710) Aranathastava produces a superb पद्म-1000. 22. Hemavijaya Gani's (1737) Jinastavana-chaturvimsatika.



# I. माङ्गलिक चित्रम्

## 1. सर्वतोभद्रः

उद्धारः

सर्वतोऽनुलोमप्रतिलोममार्गाभ्यां भ्रमणात्पादनिष्पत्तिरिति सर्वतोभद्रं नाम चित्रबन्धः । तदिष्टं सर्वतोभद्रं भ्रमणं यदि सर्वतः । उद्धारस्तु - चतुःषष्टिकोष्ठे चतुरङ्गबन्धे क्रमेणाद्यपङ्क्तिचतुष्टये पादचतुष्कं विलिख्यानन्तरं पङ्क्तिचतुष्टयेऽप्यधः क्रमेण पादचतुष्टयलेखने प्रथमासु चतुसृषु प्रथमपादः सर्वतो वाच्यते । इति द्वितीयादिषु द्वितीय इत्यादि ।।

**Mallinatha** quotes this from a lost work of **Dandi**. A chess board with sixtyfour squares is used. One letter of the Sloka is written in each of the first thirtytwo squares. In the last eight squares, the fourth line is written. In the remaining squares from the bottom, the third line, next the second line and finally the first line are written. On completion, the first line of the Sloka can be read in four directions. Top and bottom horizontal lines are read as usual from left to right. The first vertical line is read from top to bottom and the last vertical line is read from bottom to top. Similarly for the other three lines of the Sloka. As it can be read in all directions it is called सर्वतोभद्र, easy movement everywhere.

The two necessary and sufficient conditions for this Bandha are that the first four letters of the Sloka should be the beginning letters of the four Padas and that each Pada is प्रतिलोमानुलोमः. The metre used is generally अनुष्टुप्. However, **Visvesvara-2** used विद्युन्माला वृत्तं in nine verses.

सामायामामाया मासा मारानायायाना रामा ।

यानावारारावानाया मायारामा मारायामा ।।



### (काव्यादर्श -3.82) 1 सर्वतोभद्र

अमाय without deceit, मार आनायं Kama was causing, आयानं coming, यानं chariot, यानावारः anklet, आरावः sound, आनायं net, मायारामा she is the playfield of व्यामोह, अमा matchless, यमा woman, अया did not go, was always with me, मासा moon, अम सह मम माराय वधाय अस्तीति शेषः.

This matchless beauty, devoid of deceit, inducing love in me, happily bewildering me and catching me in a net with the tinkling sound of her anklets, who is the playground of my sport, is ready to kill me, assisted by the ever present Moon. It is एकस्वर नियम as well. The diagrams for all the remaining Slokas are drawn in the same manner.

सा	मा	या	मा	मा	या	मा	सा
मा	रा	ना	या	या	ना	रा	मा
या	ना	वा	रा	रा	वा	ना	या
मा	या	रा	मा	मा	रा	या	मा
मा	या	रा	मा	मा	रा	या	मा
या	ना	वा	रा	रा	वा	ना	या
मा	रा	ना	या	या	ना	रा	मा
सा	मा	या	मा	मा	या	मा	सा

शोधी सोममसो धीशो धीविभाममभाविधी ।

सोऽभावनानावभासोऽममनाममना मम ॥

### (साहित्यरत्नाकरं -6.20) 2 सर्वतोभद्र

धीविभामा धिया विभाति shines by intelligence, मा Lakshmi, धीविभामा तादृशी मा धीविभामामाः तस्य भाविधी मन्त्रशक्त्यार्जित सम्पत् धीविभाममभाविधा with spreading renown of intellect in wealth earned by Mantra Sakti, अपमानां निर्ममाणां नामेषु नमस्कारेषु मनो यस्य सः भक्तप्रणामासक्तः अपमानमनाः fond of devotees, शोधयितुं

पावयितुं शीलमस्यास्ति has the ability to purify, सोमेन मस्यत इति सोममसः शिवेन परिच्छिन्न different from Siva with Uma, मस परिमाणः size, अभावना असमाधिना नावभासो न व्यक्त ध्यानेकगम्य अभावनाभवासः devoted only to Dhyana, धियि बुद्धौ शेत इति धीशः बुद्धिप्रवर्तक acts intelligently.

Sri Rama spreads renown earned by Mantra Sakti. He is fond of his devotees. He has the ability to purify men. He is different from Siva with Uma. The fourth line is द्यक्षरः.

**साधाराऽश्रीः श्रीराधा सा धामाकामा मा कामाऽधात् ।**

**राकाधीमा माऽधीकारा श्रीमा मानेनेमामाश्रीः ।।**

**(अलङ्कारकौस्तुभं -7.54) 3 महासर्वतोभद्र**

सा Sri Radha, साधं सिद्धिमियतिं प्राप्नोति साधारा gets, श्रीः शोभा glory, धाम्नि निकुञ्जगृहे in the arbour, अं to Krishna, कामयत मा निषेधे न विद्यते स्वसुखतात्पर्यं यस्याः सा not for her own sake, राका Full Moon, धियो बुद्धिः, अधिः मनः पीडा mental illness, इं कामं, कं सुखं happiness, आ सम्यक्, मानेन व्यादरेण, आश्रीः आश्रयमाणा.

Sri Radha is under the influence of Kama. Her mind is like the Full Moon. She yearned for Sri Krishna in her arbour house. This was not for her own sake but for Krishna's. Kavikarnapura calls this महासर्वतोभद्रं as all the latters are गुरु. This type comprises a स्वर चित्रं combined with सर्वतोभद्र. Only one more example, by Venkatesvara, has been located.

**धाराऽसाररसा राधा रासलास्यस्य लासरा ।**

**सालाकाररकालासा रस्यरस्यस्य ! रस्यर !।।**

**(अलङ्कारकौस्तुभं -7.55) 4 सर्वतोभद्र**

सम्पात इव रसो यस्यां सा राधा Radha who has Rasa, असार without wealth, रास नृत्यस्य लास कान्ति राति ददाति रासलालसा gives radiance to Rasa dance, साराकारं राति ददाति अति साराकारो gives good shape, यः कालो यौवनो youth, तत्र आस दीप्तिर्यस्याः its light, रस्यिभ्यो हताः रसाः devoid of Rasa, रसिनो रमणपराश्च ये युवतिजास्ते रस्यो गम्यः रस्यरस्यस्य beautiful women moving in Rasa, हे तथाभूत

such, रस्यान् रमणीयान् विलासादीन् राति ददाति gives such Vilasas, हे स्यर Oh Krishna!

Oh Krishna, you bestow pleasant विलासाः. You are after beautiful women. Radha is without the required riches of रस. She produces the lustre of लस, dance. She is youthful.

**देवाकानिनिकावादे वाहिकास्वस्वकाहिवा ।**

**काकारेभभरेकाका निस्वभव्यव्यभस्वनि ।।**

**(किरातार्जुनीयं -15.25) 5 सर्वतोभद्र**

देवाः Gods, आकानी arouse enthusiasm, तस्मिन् कावादे verbal quarrel, वाहिका horses, etc. स्व स्व काहिवा own riders, काकार flowing ichor, इभभरे group of elephants, काका like crows, निस्व without enthusiasm, भाव्यव्य existing, भास्वनि shining.

This is part of a description of a battle. The battle was glorious with warriors rendered enthusiastic by Gods and others who were not enthusiastic. Some had wordy quarrels with loud shouting at horses. There were groups of elephants with ichor flowing from their temples. Some were fit to be despised like crows.

**सकार नाना रकास कायसाददसायका ।**

**रसाहवा वाहसार नाद वाददवादना ।।**

**(शिशुपालवधं -19.27) 6 सर्वतोभद्र**

सकार with effort, नाना many, आरा spokes, कास trot, काया bodies, सादं ददाति साददा destroyers, सायकाः riders, रसा best, आहवा invite, वाहसार best of mounts, नाद sound, वादं ददाति वाददा quarrelling with them, वादना saying.

This is a description of a battle. In the battle, there were horses trotting in different styles (five varieties of trotting were known). The neighing of horses in the battle was like the sound of musical instruments. The enemies had great enthusiasm.. The arrows destroyed life.

**पापादपापादपापापादपादपादपा ।**

**दपादपापादपादपादपा ददपादपा ।।**

**(पादुकासहस्रं -933) 8 सर्वतोभद्र**

अपापा without sins, अ Vishnu, पाद foot, पाद rays, द give, पात् protect, अपा अभिषेक जलं water from Puja, दद giver, पात् protect, अपा water from Puja, द protect, पाद earned, पाप sins, अद remove, पाद Vishnu's feet, पादपा Paduka, पापात् from sins, मां इपापात् protect me.

Oh Paduka, protect me! You are worn on the feet of Vishnu, who is without sins. The water from your Abhisheka in worship removes sins. This Sloka is द्विवर्णनियमं सर्वतोभद्रं च.

**रसारसासारसार सारसाररसार सा ।**

**रसा रसासारसारसारसाररसारसा ।। (ईश्वरशतकं -71) 9 सर्वतोभद्र**

रसारस रसेभ्यः असः not interested in Rasa, असारसार essence of worldly existence, अरीणां समूहं आरं group of enemies, सह आरेण वर्तते यत्तत् सारं the essence of living with enemies, सारं च तत्सारं बलं तत्र रसो यस्य सः interested in the essence of strength, सा रसा best place, आर went, रसस्य जयस्य असारस्ते साराणि येषु तानि the essence of victory, सारसानां आरं gait of Sarasa birds, राति gives, सारसानि सरः समूहा bodies of lakes, वारुण्या by water, मां तापयति trouble me.

Oh Isvara! You are not interested in Rasa or worldly existence or strength. You can live with enemies. The gait of Sarasa birds in lakes troubles me. In this Sloka there is a rare combination of more than ten different types of शब्दालङ्काराः. द्व्यक्षरः, असंयुक्ताक्षरः, अर्धभ्रमः, समुद्रयमकं, माला यमकं, आवृत्त यमकं, गूढचतुर्थः, गूढतृतीयः, गूढत्रिंशदक्षरो वा, गोमूत्रकादयश्च बहवो बन्धा अत्र श्लोके पृथक्प्रस्तार्य प्रेक्षणीयः.

**मामानमाऽमानमामामानमाननमाऽऽनमा ।**

**नमान! मा मा नमाऽन! मानमाननमानमा ।।**

**(लक्ष्मीसहस्रं -22.33) 10 सर्वतोभद्र**

पदच्छेदः. माम्-अनमा- अमानमाम् - अमानमाननमा । नमान - मा -मां - नमा - अन -

मानमाननम् - आनमा.

हे नमान हे मानरहित without pride, हे अन हे प्राण Oh life, मा मा नम do not bow, मां Lakshmi, अनमा best, अमानमां with great glory due to lack of pride, अमानमाननमा whom men worship on all sides.

Oh life without pride! Men worship you on all sides. You give due respect to those who deserve it. I pray to you and to no one else.

**वदाम का कामदावदासताऽनुनुता सदा ।**

**मताऽधराऽऽराधताऽमकानुरागगरा नु का ।।**

**(चित्रप्रपञ्चं -34) 11 सर्वतोभद्र**

दाव fire from तापकत्वात्, तस्य दासता, अनुनुता संमता agree, अधरा lips, हीना तदारधता, अमकः पीडा disease, अनुराग एव गरो विषं affection is the poison, यस्मानु in this, कानुमतानकापि इच्छायां परसेवावसेयकत्वात् इति वदाम.

This Sloka is about a woman who yearns to be loved. I say that she is consumed by the fire of intense love. She is always agreeable. She is troubled in her mind by love. Her affection for you is acting on her like poison. Service to others is my intention. **Visvesvara** in his Chitra Prapancham, an unpublished work, has composed this and the following three verses are in विद्युन्माला वृत्तं.

व	दा	म	का	का	म	दा	व
दा	स	ता	नु	नु	ता	स	दा
म	ता	ध	रा	रा	ध	ता	म
का	नु	रा	ग	ग	रा	नु	का
का	नु	रा	ग	ग	रा	नु	का
म	ता	ध	रा	रा	ध	ता	म
दा	स	ता	नु	नु	ता	स	दा
व	दा	म	का	का	म	दा	व

**पिकाराववरा काऽपि कालसाररसालका ।**

**रासावहा हावसारा वरहाससहारव ।। (चित्रप्रपञ्चं -35) 12 सर्वतोभद्र**

वर best, हासः laugh, स्थिते तेन सहित with her, आरवो sound, इति संबुद्धिः. उत्तमगुणत्वात् पिकारव सदृश आरवो यस्य तेन वरावा. कालसारा अतिकाला very black,

रसजनका आलका: कुंतला: hair, यस्या क्री उदावहा तत्कर्त्रा लवो न भविष्योक्तचित्तकारः  
सारो यस्या, ईदृशी कापि लोकोत्तर नायिका अस्ति she is the best Nayika in the  
world.

The messenger is telling the Nayaka. She has the most beautiful  
laughter with a very pleasant sound. Her voice is sweet like that of the Koel.  
Her hair is jet black and charming. She is an expert in रसक्रीडा. She is the  
best Nayika in the whole world.

**स्तनारंभभरं नास्तनायकाररकायना ।**

**रंकागभाभागकारं भर भाऽस्यस्य भाऽऽरभ ॥**

**(चित्रप्रपञ्च -38) 13 सर्वतोभद्र**

अग शोभायाः पर्वत शोभायाः glory of the mountain, भागकारः विभञ्जकः partner,  
रंको दरिद्र poor man, श्वासावग भागकारः, दरिद्रेण सा भाः तेन भागग्रहणात् अत्यंतं  
पर्वतसदृशरूपं व्यङ्गं, ईदृशं स्तनारंभस्य भरं दृष्टिविशेषं, भर धारय bear, भरतेर्भावादिकस्य  
रूपं नास्तं, न त्यक्तं not left, नायकस्य अररके कपटोपलक्षित द्वारदेशे looking at the  
door for the arrival of the Nayaka, अयनं गमनं यथा, अतः संसार्गार्थित गृहगमने  
प्रवृत्त, अस्य नायकस्य भासि कांतौ आरभ कांत्यारंभवदाचर स्वसंगमेन joining her,  
तत्कांति वर्द्धयति आरभ increase the shining light.

The Sakhi is telling the Nayaka. The Nayaka's breasts are partners in  
the beauty of a mountain. They are so high. Her breath is shallow. So look  
at the breasts. She is waiting for your arrival at the doorstep. So act so that  
her beauty is enhanced by joining her.

**स्वायानयाऽयानयाऽऽस्वाऽयातयाममया तया ।**

**नयातयायातयान याऽमयाम मया मया ॥**

**(चित्रप्रपञ्च -40) 14 सर्वतोभद्र**

नव एव तपः प्रकाशकत्वात् तेन आपातं पातरहितं गमनं यस्य, उपायेन  
गमनात्फलायोग व्यवच्छिन्नपात्रेति संबुद्धिः. अपगत आमोरुजायत्र  
फललभादमनजन्य श्रमद्वेष रहितं यस्य, अस्यात्तया मया कारणभूतायां अपा  
पीतवानसि दृष्टवानिति यावत् शोभनं सफलं अयानमागमनं यस्याः,

संकेतस्थले परस्पर मेलनादुभयोरपि प्रीतिः, आयभूत आनो जीवनं यस्याः, तदिरहे तन्नाशस्य संभावितत्वात्. अयातस्यामाऽपर्युषिता अनुपहतेति यावत्. मा लक्ष्मीः यस्या, ईदृश्या तया नायिकया सह आश्व प्रविश संभोगार्थ.

After an incident, the messenger tells the Nayaka. The Nayika is shining with penance. So her movement is not faltering. She is without fatigue caused by going. Meeting you in a secret assignation, love is created mutually. Seeing her drinking water has fulfilled the reason for my arrival. She is the personification of Lakshmi. You should enter and have union with such a Nayika.

वर्णेनैकेन च द्वाभ्यां सर्वैर्वा सर्वदिग्गतैः ।

उत्तरं सर्वतोभद्रं दुष्करं तदिदं यथा ।।

(विदग्धमुखमण्डनं -3.20) 15 सर्वतोभद्र

या सर्वतः समन्ततः भद्रः कल्याणम्.

When one, or two, or all letters of the answer can be written in all directions, it is सर्वतोभद्र, which is extremely difficult.

कस्त्यागे धातुरुक्तस्तव रिपुहृदि का? भूषणं के स्तनानां?

को दुःखी? कश्च शब्दो वदति वद शुचं? कौ रिपू ख्यातवीर्यो? ।

शृङ्गारी कीदृशः? का रणशिरसि भयाद्भङ्गमाप्नोति सेना?

को दानार्थाभिधायी? शिरसि शिरसि कौ युध्यतः संप्रहृत्य? ।। 16

कीदृक्तोयार्थिनी स्त्री भवति? मदकरः प्रायशः को दुराढ्यः?

कस्मिन्मन्दायतेऽसौ नियतमुदुपतिः? प्रेयसी का मुरारेः? ।

विख्यातौ वाहनौ कौ द्रुहिणमुरभिदोः? कीदृगाखेटकस्त्री?

कीदृङ् नैवाचिराभा? समिति गतभयाः के? गतौ कश्च धातुः? ।।

(विदग्धमुखमण्डनं -3.21,22) 17 सर्वतोभद्र

त्यागे विसर्गे ओहाक् त्यागे separate, आरा a tool used in leather work, हावा

शृङ्गारचेष्टा, अहावी without it, or हा रावः अस्य अस्ति he makes the sound हा, शुच sorrow, हारावी the sound रा is in it, उश्च इश्य वी Siva and Kama, रा दाने giving

gift, विश्व विश्व वी birds like the peacock and Garuda, अवी sheep.

अप्सु ईहा अभीहा desire for water, पायशः बहुशः many, राः धनं wealth, उडुपतिः lord of the Stars, Chandra, ईः Lakshmi, द्रुहिण Brahma, आखेटक hunter, वीहा desire for birds, अचिराभा lightning, विगता ईरा वीरा without water, समिति in war, हा to go.

Both these Slokas together contain 19 questions, for which the answers are written alongside. All the answers are based on the word हारावी. So it is सर्वतोभद्र. 1. Which verb is used for separation? हा. 2. What is in the enemy's heart? आरा. 3. What is the ornament for breasts? हाराः. 4. Who is in sorrow? अहावी. 5. Which word indicates sorrow? हा. 6. Which two valourous people are enemies all the time? वी. 7. How is a शृङ्गारी? हावी. 8. Which army, situated at the front in battle, breaks up due to fear? अवीरा. 9. Which verb indicates a gift? रा. 10. Which two animals fight each other with heads? अवी.

11. What does a woman become when she asks for water? अवीहा. 12. Which intoxicant is irresistible? राः. 13. What diminishes the Moon? राहौ. 14. Who is Vishnu's lover? ईः. 15. Which are two famous Vahanas of Brahma and Vishnu? वी. 16. How is a hunter's wife? वीहा. 17. What is absent in lightning? वीरा. 18. Who is without fear in battle? वीराः. 19. What is the verb for going? हा.

वी	हा	रा	हा	रा	हा	रा	हा	रा
हा	रा	वी	वी	वी	वी	वी	वी	वी
रा	वी	हा	वी	वी	वी	वी	वी	वी

कः शब्दः काव्यकर्तुः कः जगदनुगतं कः क्षरत्यर्थधातुः

कः स्याद्रेफस्य लोपः प्रतिकृतिविषयः कुत्र कः प्रत्ययः स्यात् ।

कोः कः स्यादक्षशब्देऽभिमुख्य विहगं कीदृशौ कंसकृष्णौ



केन स्याद्वा तरीतत्यपि च लुकि शपः कौ च गत्यर्थधातू ॥ 18  
 क स्याच्छब्दः खगेति प्रसवमय इषुः कस्य कोऽस्य च्वियोगे  
 कस्यापृक्तस्य लोपः प्रभवति क ऋतः कश्च शब्दार्थधातुः ।  
 वह्निस्त्री काह्वय स्वं कमविमकि मतौ कौ तुरीयद्वितीयौ  
 को वोकारस्य यण् दिक्कथमनुपहिता पुण्यतोया सरित्का ॥

(कवीन्द्रकणर्णभरणं -3.5) 19 सर्वतोभद्र

काव्यं करोतीति काव् "तत्करोति -" इति ण्यन्ताद्विच् यकारस्य संयोगान्तलोप  
 इत्यन्यत्र विस्तरः ॥ ए विष्णौ जगदनुस्यूतम् । "सर्वत्रासौ समस्तं च  
 वसत्यत्रेति वै यतः । ततोऽसौ वासुदेवेति विद्वद्भिः परिगीयते" इति स्मरणात्  
 ॥ री इति धातुः क्षरत्यर्थे । "रीङ् क्षरणे" इति पाठात् । रि रेफे परे रेफस्य  
 लोपः "रो रि" इति सूत्रात् ॥ प्रतिकृतौ इवे इवार्थे कः । "इवे प्रतिकृतौ"  
 इति सूत्रात् ॥ अक्षशब्दे परे कुशब्दस्य "का" आदेशः । "का पथ्यक्षयोः"  
 इति सूत्रात् ॥ वे इति पक्षिसंबुद्धिः ॥ कृष्णकंसौ अरी वैरिणौ ॥ तरीतति  
 इति रूपं रीका रीगागमेन सिध्यति । "उतृदिर् हिंसानादरयोः" इति  
 धातोर्यङ्लुकि "रीङृतः" इति रीक् ॥ शपो लुकि अदादौ बाधातुः ईधातुश्च  
 गत्यर्थौ ॥ कौ कवर्गे खगेति शब्दः । अक्षरद्वयस्य तत्र पाठात् ॥ एः  
 कामस्य पुष्पमयो बाणः । । अकारस्य च्विप्रत्ययोगे ई इत्यादेशः "अस्य च्वौ"  
 इति सूत्रात् ॥ "अपृक्त एकाल् प्रत्ययः" इत्येकाल् प्रत्ययस्य अपृक्तसंज्ञा  
 "वेरपृक्तस्य" इति लोपः ॥ ऋत ऋकारस्य "री" इत्यादेशो भवति  
 "कर्त्रीयति" इत्यादौ "रीङृतः" इति सूत्रम् ॥ "कै शब्दे" इत्यस्यानुकरणे  
 "का" इति । "आदेच उपदेशेऽशिति" इत्यात्वम् "अनैमित्तिकमात्त्वं शिति तु  
 प्रतिषेधः" इति सिद्धान्तात् ॥ रो वह्निस्तस्य स्त्री री । "पुंयोगादाख्यायाम्"  
 इति ङीप् ॥ "क" इति "अवे" इति च संबुद्धिः ॥ अकि अक्- प्रत्याहारे  
 ऋकार इकारश्चतुर्थीद्वितीयौ ॥ "अइउण् ऋलुक्" इति पाठात् । ऋकारश्च  
 इकारश्च री । ऋ इ इतु स्थिते ऋकारस्य यणादेशो रेफः । "प्रथमयोः

पूर्वसवर्णः" इति दीर्घे री इति रूपम् ।। उकारस्य यणादेशो "व्" इति भवति  
आन्तरतम्यात् ।। अनुपहिता दिक् एका "उपाधिभेदेन प्रच्यादिव्यवहारभेदः"  
इति सिद्धान्तात् ।। कावेरीसंज्ञा नदी पुण्यतोया इति पुराणप्रसिद्धम् ।।

The series of intricate questions posed by Visvesvara are of a grammatical nature. The commentary provides the authorities for the answers. The final answer is कावेरी, the River Kaveri, which is सर्वतोभद्र.

री	का	वे
का	वे	री
वे	री	का

प्रश्नश्लोकान् प्रथमतः कथयित्वा ततः क्रमात् ।

उत्तरं चोत्तरश्लोकैरतिचित्रैरिहोच्यते ।। (चित्ररत्नाकर -6.1) 20

First, the question is framed, next, the Slokas containing the answers. The first line of the answer verse is the reply to the first question and so on.

विलिख्य श्लोकरूपेण चित्रश्लोकाननन्तरम् ।

सौकर्यार्थं विलिख्यन्ते पदरूपेण ते पुनः ।। (चित्ररत्नाकर -6.2) 21

Having written down the questions and answers as a Sloka, they are again written separately as words for the sake of convenience.

अथ सर्वतोभद्रस्य प्रश्नश्लोकः

भासन्ते के वधूभः सुहितसुरगणाः के रवस्यार्वतः का

सम्बुद्धिः प्रार्थ्यते का कथमिव धनुषो यष्टिरज्या सुराली ।

कीटक् कीटक् सुसैन्यं भवति वसति का कौशिके तारनादाः

केऽरण्ये के चरन्ति स्फुरति च कलिका का चिता चञ्चरीकैः ।।

(चित्ररत्नाकर -6.3) 22 सर्वतोभद्र

There are 11 questions, the answers for which are written as words alongside. 1. Who shines with a new bride? वरा. 2. Which Gods are

satisfied? हवा. 3. How is the sound of horses addressed? वाहराव. 4. Who begs favours? राजता. 5. How does the sacrifice become like the wood of a bow? ननता. 6. How is सुराली like a line of Gods? अजरी. 7. How does an army be effective? हतारि. 8. What birds live in an owl's nest? काकारिता:. 9. What loud noises are the best words? आहवानका:. 10. What roams in a forest? रुरुका. 11. Which bud is visited by bees? नवा. The answers form सर्वतोभद्रश्लोक:.

**अथ सर्वतोभद्र श्लोकः**

**व रा ह वा वा ह रा व रा ज ता न न ता ज रा ।**

**ह ता रि का का रि ता ह वा न का रु रु का न वा ॥**

**(चित्ररत्नाकर -6.4) 23 सर्वतोभद्र**

व	रा	ह	वा	वा	ह	रा	व
रा	ज	ता	न	न	ता	ज	रा
ह	ता	रि	का	का	रि	ता	ह
वा	न	का	रु	रु	का	न	वा
वा	न	का	रु	रु	का	न	वा
ह	ता	रि	का	का	रि	ता	ह
रा	ज	ता	न	न	ता	ज	रा
व	रा	ह	वा	वा	ह	रा	व

**विवारहाहारवाविवादमाननमा दवा ।**

**स्मारतातातारमारहानताततानहा ॥**

**(चित्रबन्धरामायणं -2.46) 24 सर्वतोभद्र**

वियतः वारः येषां ते विवाराः those who prevent, हाहारवा shouts of Ha Ha, वादाः words, मान प्रमाणं authority, दवा दुन्वन्ति troubles, रामायामारत अवमानत dishonouring wealth, अतारे मारहानं अतारमारहानि death is insurmountable, तातः Dasaratha, न न अतार न नह्यति सन्नह्यति सनहा near, नता व्याप्ता spread.

This is a description of Ayodhya at the time of Rama's departure to the forest. People were shouting "Ha Ha" to express their anguish. Their words were proof of Rama's spurning wealth and portending Dasaratha's death.

हयेनलालानयेह येनगा ननगा नय ।

नगानिजाजा निगानलानजागगजानला ॥

(चित्रबन्धरामायणं -2.54) 25 सर्वतोभद्र

लाला dripping saliva, नयति प्रापयति gets, इनगा running at will, नये नीतौ ननया न न गच्छन्तीति ननगा go, नगानां मार्गस्य वृक्षाणां अनिना अस्वकीया विरोधिनी वृक्षाः भञ्जन्ति destroy trees in the path of the elephants, अजा powerful from the beginning, नितरां गानं यस्य लानं अदानं तेन जाये फ्रादुर्भवतीति निगानलानजा, अगगजा elephants huge like mountains, अनला fire.

This is a description of the army. The horses were the best as could be seen from saliva dripping from their mouths. They ran where they willed. The elephants were as huge as mountains and trampled the trees in their path destroying them like forest fire.

धीरायामाहयाराधि रामाकामा माकामरा ।

या काऽभागा गाभा काया मामागाराऽरागाऽमामा ॥

(चित्रबन्धरामायणं -6.83) 26 महासर्वतोभद्र

All the letters are गुरु. Hence this is महासर्वतोभद्र. Only two examples of this type, which comprises a स्वर चित्रं combined with सर्वतोभद्र have been located.

## 2. अर्धभ्रमकम्

मनोभव तवानीकं नोदयाय न मानिनी ।

भयादमेयामा मा वा वयमेनोमया नत ।।

(काव्यादर्श -3.81) 1 अर्धभ्रमकं

सर्वतोभद्रवत्सर्वपादभ्रमणाभावात्पादार्धानामेव भ्रमणादर्धभ्रमकम् । उद्धारस्तु  
सर्वतोभद्रवत्स्यादेव ।

मनोभव Kama, नत lover, उदयाय for victory, एनोमया sinners, अमेयामा great.

The four Padas are written one below the other. The letters in each line are numbered serially from 1 to 32. If the rectangle containing the Sloka is divided into two squares, the letters falling along the diagonal lines, 1,10,19, 28,29, 21, 15, 8, are not repeated. A mirror reflection of the letters in sectors 1 and 2 gives the pairs of repetitions, 2,9; 3,17; 4,25; 5,32; 6,24; 7,16; 11,18; 12, 26; 13,31; 14,23; 20,27; 21,30. It will be noticed that the first four letters of the first Pada are the beginning letters of the four Padas. The next four letters, read backwards, are the last letters of the Padas. So, when the first colimn is read downwards and the last column read upwards, the first Pada is resurrected. Similarly the other three Padas can be resurrected. अर्धभ्रमकं is also called अर्थभ्रमः.

The pattern of repetition of the letters is:

.	1	2	3	4	5	6	.
1	.	7	8	9	0	.	6
2	7	.	9	*	.	0	5
3	8	9	.	.	*	9	4

म	नो	भ	व	त	वा	नी	कं
नो	द	या	य	न	मा	नि	नी
भ	या	द	मे	या	मा	मा	वा
व	य	मे	नो	म	या	न	त

Oh Kamadeva! You are praised by lovers. This woman, who is part of your army, is certainly created for your victory. We are blameless. Even then we are very much troubled by your army. The diagrams for all the remaining Slokas follow the same pattern.

**सरसायारिवीरालीरसनव्याध्यदेश्वरा ।**

**सा नः पायादरं देवी याव्यायागमदध्यरि ।।**

**(काव्यालङ्कार -5.18) 2 अर्धभ्रमकं**

रस आया with anger, अरि वीर enemy warriors, आली-रसन-व्याध्यद destroy the sorrow of devotees.

May that Goddess Gauri quickly protect us. She possesses glory. She kills with anger enemy warriors who fight with her. She pacifies her troubled devotees. That Goddess Gauri has gone to fight the enemy.

**ससत्त्वरतिदेनित्यं सदरामर्षनाशिनि ।**

**त्वरधिककसंनादे रमकत्वमकर्षति ।।**

**(किरातार्जुनीयं -15.27) 3 अर्धभ्रमकं**

ससत्त्वरतिदे gives strength, त्रपाणां those with fear, अमर्षनाशिनि destroyer of anger, त्वर अधिकं कसन्तः, नादा रमक pleasant, आकर्षति attracts.

The battle gives pleasure to the strong, dispels men's fear and anger with words of enthusiasm while it pleases others by prowess in battle.

**अभीकमतिकेनेद्धे भीतानन्दस्य नाशने ।**

**कनत्सकामसेनाके मन्दकामकमस्यति ।।**

**(शिशुपालवधं -19.72) 4 अर्धभ्रमकं**

अभीका fearless, मतिक intention, इद्धे दीप्ते lighted, भीतानां आनन्दस्य नाशने destroy the joy of cowards, कनन्ती lighting, सकामा with the desire to win,

मन्दकामकं little enthusiasm.

This is a description of those on the battlefield. With fearless minds, destroying the joy of cowards, the enthusiastic army with Pradyumna (with desire fulfilled) was destroying those with little enthusiasm.

**अदभ्रभीतिदेऽनिन्द्ये दक्षमानच्छसादिनि ।**

**भ्रमागतगमासादे भीमतत्त्वमगच्छति ॥**

**(हरविजयं -43.113) 5 अर्धभ्रमकं**

आसदात् प्राप got, अदभ्रा प्रभूता many, दक्षाणां प्रगुणयोधानां expert warriors, दक्षणां मानं छ्यन्ति च्छिन्दन्ति दक्षमानच्छाः, तादृशः सादना riders, यत्र भ्रमागत विस्तीर्ण गतीनां, सादः समन्तादवसादो यत्र.

Striking great fear, destroying the pride of renowned warriors, with the riders arriving at a great speed, the battle was very forceful.

**रसारसासारसार सारसारसार सा ।**

**रसा रसासारसारसारसरसारसा ॥ (ईश्वरशतकं -71) 6 अर्धभ्रमकं**

रसारस रसेभ्यः असः not interested in Rasa, असारसार essence of worldly existence, अरीणां समूहं आरं group of enemies, सह आरेण वर्तते यत्तत् सारं the essence of living with enemies, सारं च तत्सारं बलं तत्र रसो यस्य सः interested in the essence of strength, सा रसा best place, आर went, रसस्य जयस्य असारस्ते साराणि येषु तानि the essence of victory, सारसानां आरं gait of Sarasa birds, राति gives, सारसानि सरः समूहा bodies of lakes, वारुण्या by water, मां तापयति trouble me.

Oh Isvara! You are not interested in Rasa or worldly existence or strength. You can live with enemies. The gait of Sarasa birds in lakes troubles me. In this Sloka is a rare combination of more than ten different types of शब्दालङ्काराः - द्व्यक्षरः, असंयुक्ताक्षरः, अर्धभ्रमः, समुद्रयमकं, माला यमकं, आवृत्त यमकं, गूढचतुर्थः, गूढतृतीयः, गूढत्रिंशदक्षरो वा, गोमूत्रकादयश्च बहवो बन्धा अत्र श्लोके पृथक्प्रस्तार्य प्रेक्षणीयः.

**वन्या कीदृगनीकिनी च महती कीदृग्भटो विद्विष-**

श्छिन्द्यात् केन च यौवनेन कलिता पद्मेक्षणा कीदृशी ।  
श्रीः कीदृक्छरदश्च योधघटया शोकः कया प्राप्यते  
कास्ते पुंसि जयोत्सुके भवति तद्वद्वाद्यं कीदृशम् ॥  
(चित्ररत्नाकर -6.11) 7

प्रस्तारश्लोकः

मेघराजनिभा नागघटाजितजनासिना ।  
राजितायातासनाभा जितया साजिताऽजनि ॥

(चित्ररत्नाकर -6.12) 8 अर्धभ्रमकं

There are eight questions, the answers to which are given alongside. When these are joined together, they form a Sloka, which is अर्धभ्रमकं. 1. How is the army? मेघराजनिभा, like a mass of black clouds. 2. What are in the army? नागघटाजितजना, with elephants and horses. What does the soldier cut with? असिना, with a sword. 4. How is youth spent? राजिता, beautifully. 5. How is a lotus-eyed woman? आयातासनाभा, splendid with wide eyes. 6. Whose fortune is like winter? जितया, the defeated. 7. Who feels sorrow by the soldier's attack? साजिता, the decorated woman. 8. How are men enthusiastic for victory? अजनि, without birth.

She was dark with wide eyes. She conquered men with her splendour.

तरङ्गकनिते सेभे रञ्जिते मदिराक्षसे ।  
गतेऽतिलानं कैराता कमयाकरनन्दिनि ॥

(चित्रबन्धरामायणं -3.17) 9 अर्धभ्रमकं

कनिते शोभिते adorned, मत्ता राक्षसाः of intoxicated Rakshasas, कैरैते of Kiratas, कमलाकर tanks.

Rama reached the bank of the Godavari river which was beautified by its waves and was pleasant with tanks, Kiratas and intoxicated Rakshasas. The diagram is slightly different.



त	र	ङ्ग	क	नि	ते	से	भे
र	ञ्जि	ते	म	दि	रा	क्ष	से
ग	ते	ति	ला	नं	कै	रा	ता
क	म	ला	क	र	न	न्दि	नि

स्तनाग्रदामलङ्कारा नाराधिरतिकारिका ।

ग्रथिता भारीतिकालं दारभसुररीतिमा ।।

(चित्रबन्धरामायणं -3.25) 10 अर्धभ्रमकं

दाम garland, नारा with men, अतिरति sexual intercourse, अलं अत्यर्थ very much, ग्रथिता आभा depicted radiance, अरी ईतिका trembling enemy, दारभासुररीतिका in the guise of a wife.

This Sloka is a description of Surpanakha. She had a garland in front of her breasts. She was very desirous of having sexual intercourse with a man. She was in the disguise of a wife. She was the incarnation of trouble for her enemies.

चचाल सानिनादाथ चलितागमहीनदा ।

लताहराकारहीना सा गरालम्बिकामती ।।

(चित्रबन्धरामायणं -3.33) 11 अर्धभ्रमकं

या Surpanakha, सानिनादा shouting loudly, अग mountain, लताहरा uprooting creepers, आकारहीना ugly, चचाल moved about, अमती stupid, गरालम्बिका with poison in her heart.

Stupid ugly Surpanakha moved about uprooting creepers and shouting loudly enough to shake mountains. She was poisonous at heart.

उदारनानानाराचा दानवामतभीकरा ।

रवाढ्यमायायाभीना नाममानितयातना ।।

(चित्रबन्धरामायणं -3.35) 12 अर्धभ्रमकं

उदारा various types, नाराचा arrows, अमता stupid, भीकरा रवा ferocious sound, आढ्य समासनां obtained, मायाया मायायं आयते गच्छते moves about by Maya, इना: lords, नाम मानिता वर्धिता यातना नाम श्रवणेनैव परेषामतिवेदनादायिनी just mentioning her name is enough to trouble people.

This is a description of Khara's army. The soldiers had different types of arrows. They shouted ferociously. They moved about by magic or illusion. Just hearing the names of their masters, Khara and Dushana, was enough to instill fear in people.

विचचार विशालाक्षी चमरीव गलाकुलाम् ।

चारती दूनभीदाशा रवदूताशना गवि ।।

(चित्रबन्धरामायणं -6.58) 13 अर्धभ्रमकं

Ravana displayed Sita in the sky to Rama and Lakshmana. This verse describes Sita.

राम त्वमसि मे नुत्यो मतिमानर्च्यमानु ।

त्वमाद्योऽस्यदरो भा मे ममस्यहिभृर्च्यसि ।।

(चित्रबन्धावतारिका -5.1) 14 अर्धभ्रमकं

This Sloka is in praise of Rama.

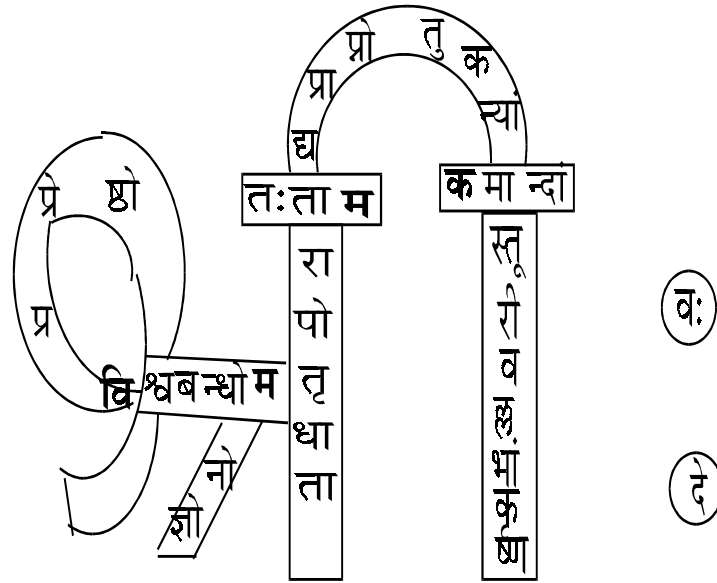
### 3. श्री बन्धः

विप्रप्रेष्ठो विश्वबन्धो मनोज्ञो ज्ञो नो धाता धातृपो रामतातः ।  
तामद्य प्राप्नोतु कन्यां कमान्दां मां कस्तूरीवल्लभां कृष्णदेवः ॥

(चित्रकाव्यकौतुकं -1) 1 श्री बन्धः

राम Balarama.

Radha's father, Vrishabhanu, says this. Sri Krishna, brother of Balarama, is pleasant, wise and worshipped by the whole world. He protects even Brahma. My daughter, Radha, who is an incarnation of Lakshmi, loves Kasturi. May she obtain her wish today! The verse is inscribed in the letter श्रीः.



#### 4. श्रीवत्स बन्धः

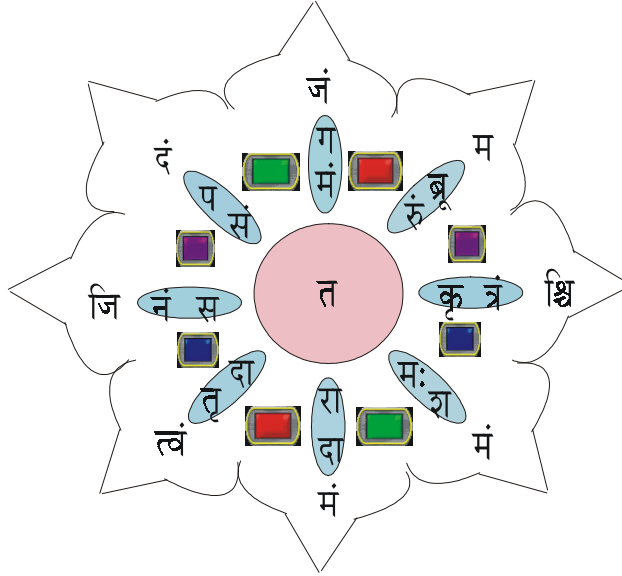
जङ्गमं तं तरुं ब्रूमश्चित्रं कृततमः शमम् ।

मन्दाराततदातृत्वं जिनं सततसम्पदम् ॥

(आनन्दलेखा -1.29) 1 श्रीवत्स बन्धः

श्रीवत्स jewel worn on Vishnu's chest, जङ्गम moving, living.

I pray to Jina, whom I call a moving tree. He destroys false knowledge. He is always wealthy.



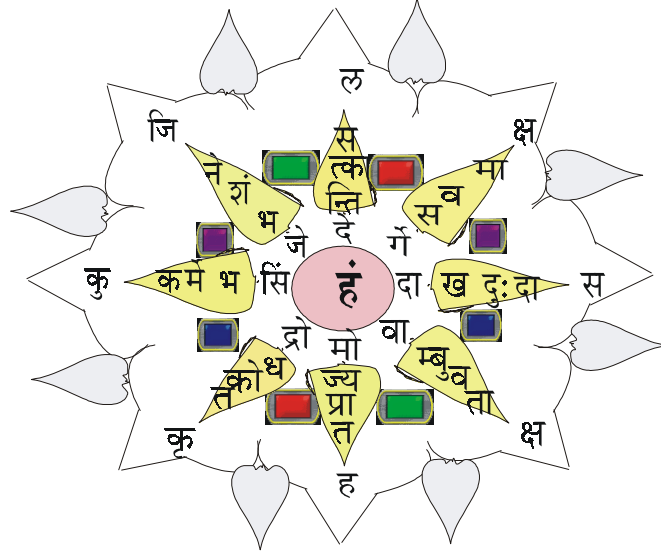
लसत्कान्तिदेहं क्षमावसर्गेहं सदा दुःखदाहक्षतावम्बुवाहम् ।

हतप्राज्यमोहं कृतक्रोधद्रोहं कुकर्मेभसिंहं जिनेशं भजेऽहम् ॥

(चन्द्रप्रभास्वामिस्तवन -7) 2 श्रीवत्स बन्धः

लसत् shines, glitters, प्राज्य abundant, copious, मोह delusion, bewidermenr, error.

I worship Jinesa Chandraprabha Svami. His body shines. I am always living in clouds of difficulties. My great delusion is destroyed and my anger is dissipated.



## 5. सुदर्शन बन्धः

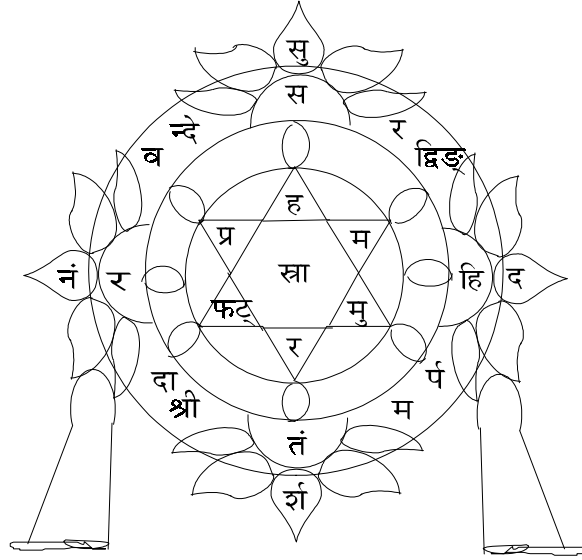
सुसहस्राममुस्त्रार फट्स्त्रां प्रसहितं रसम् ।

सुरद्विङ्दर्पमर्शश्रीदानं वन्दे सुदर्शनम् ॥

(सुदर्शन शास्त्री) 1 सुदर्शन बन्धः

सुदर्शन Vishnu's Chakrayudha, सुरद्विट् enemy of Gods, दर्प pride.

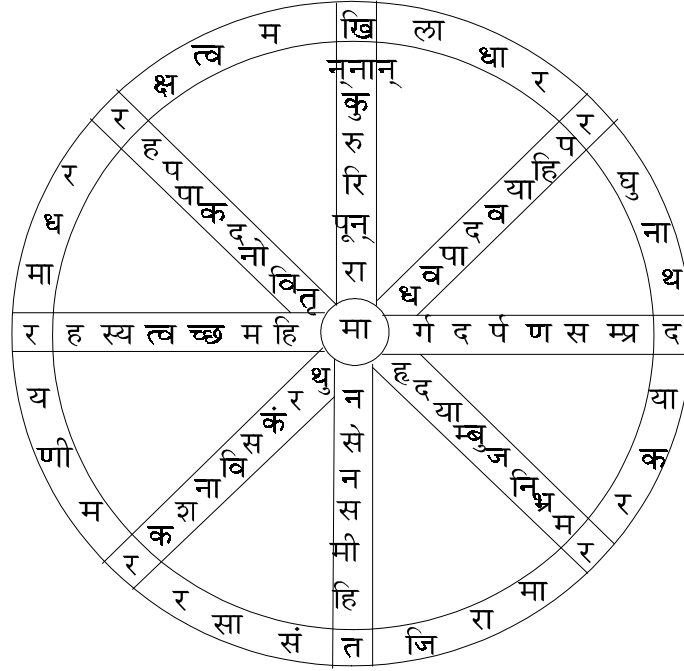
I pray to Sudarsana Chakra which puts down the pride of the enemies of Gods. A hexagon of two intersecting triangles is drawn inside a circle. A Padma-8 surrounds the circle. Two circles surround the lotus. On the four sides are shapes like flames sprouting.. Six letters are written inside the hexagon with one letter in the center. Two letters are written in each flame. The second line is written between two circles. The word सुदर्शनं appears on the periphery.



माधव पादव याहि पर मा हृदयाम्बुजनिभ्रमर ।  
 माथुरकंसविनाशकर मातृविनोदक पापहर ॥ 2  
 खिन्नान् कुरु रिपून् रामा मानसेन समीहित ।  
 रहस्यत्वच्छमहिमा मार्गदर्पण सम्प्रद ॥ 3  
 रक्ष त्वमखिलाधार रघुनाथ दयाकर ।  
 रमाराजितसंसार रमणीय रमाधर ॥

(चित्रबन्धकाव्यं) 4 सुदर्शन बन्धः

The verses are in praise of Vishnu. The diagram is like a Chakra-8.



## 6. शङ्ख बन्धः

मुखात्पादद्वयं वाच्यं पुच्छात्पादद्वयं तथा ।  
मध्ये च विरताः सर्वे शङ्खबन्धे हि नूतने ॥

(चित्रकाव्यकौतुकं -17) 1

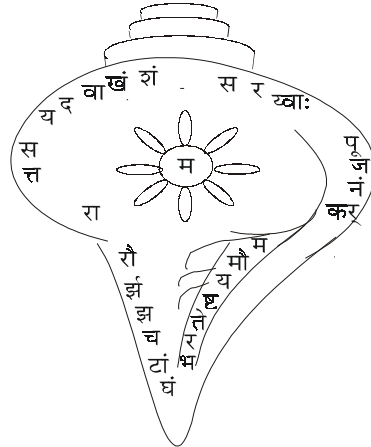
In शङ्ख बन्धः, two Padas are read from the mouth of the conch and two Padas are read towards the foot of the conch. All lines end in the middle.

सरखाः पूजनं कर्म शङ्खं वादय सत्तम ।

घण्टां च झर्झरौ राम भरतेष्टयमौ मम ॥

(चित्रकाव्यकौतुकं -17) 2 शङ्ख बन्धः

This is said by Sumitra. Oh Rama, worship is done on the bank of Sarayu River. You should blow the conch, Panchajanyam. Oh Bharata, you ring the bell. Oh dear Lakshmana and Satrugna, you play the Jharjharis. This is a new variety of शङ्ख बन्धः.





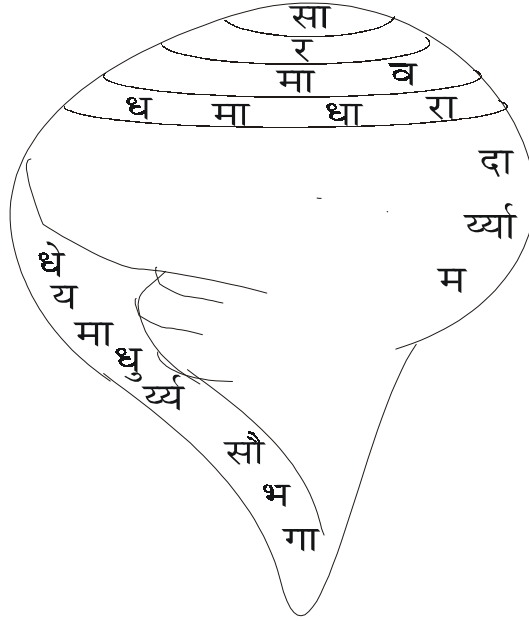
धेयमाधुर्यमर्यादा राधा माधवमार सा ।

सारमाऽवधमाधारा धेयमाधुर्यसौभगा ॥

(अलङ्कारकौस्तुभ -7.59) 3 शङ्ख बन्धः

धेयं धार्या wearing, माधुर्य of Spring, आर went, सारं श्रेष्ठं best, माऽवं मां  
शोभामवति सति protects the glory, मैवं कैशोरं pertaining to the hair, धैर्यं  
परिपाल्य be brave, सारं मा अवं protect

Radha went to Madhava, holding the honours of Spring season and  
protecting the glory of her hair. The second and third Padas are  
अनुलोमप्रतिलोम.



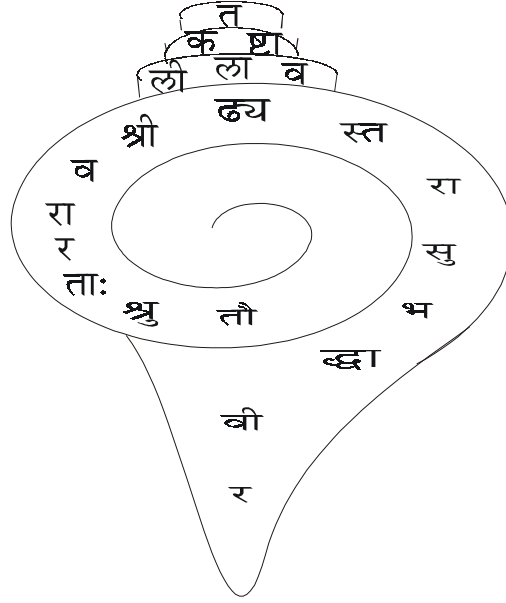
ततकष्टावलीलावलीलाढ्य! श्रीवरा रताः ।

ताररावश्रुतौ वीर! रवीद्धाभ! सुरास्तव ॥

(वीरजिनस्तवन -4) 4 शङ्ख बन्धः

आढ्य best.

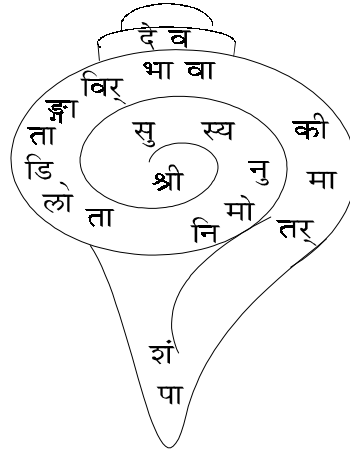
You are the best person to deliver me from difficulties. You are immersed in good deeds. You are a hero. You have heard the sound of the stars. You shine like the stars. Gods praise you. The diagram for the following slokas is the same.



श्रीदेवदेवकोमातर्भावादेव नुमोऽनिशम् ।

शम्पाशतालोडिताङ्गाविर्भावासुभास्यमानाः ॥

(पद्यामृतसरोवर) 5 शङ्ख बन्धः



## 7. पाञ्चजन्य बन्धः

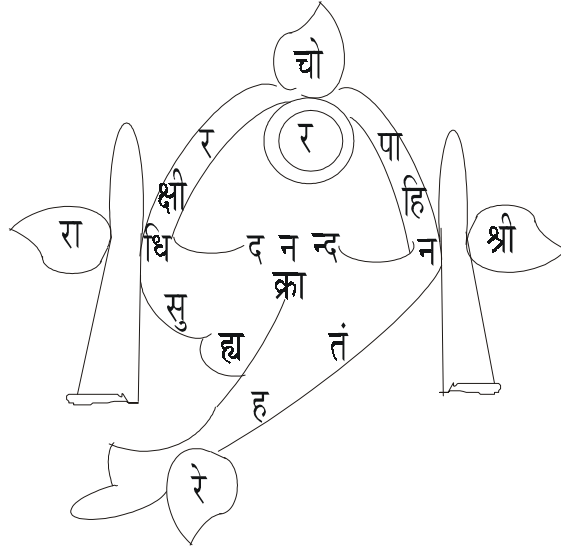
श्रीनन्दनद नक्रारे ह्यसुराधिद नन्दन ।

श्रीनन्दन दधिक्षीरचोर पाहिनतं हरे ॥

(चित्रकाव्यं -2) 1 पाञ्चजन्य बन्धः

पाञ्चजन्यः Vishnu's conch, श्रीनन्दन Manmatha, असुर अधुद kill Asuras.

Oh Hari! Protect me, your devotee! You produce Kama. You are the enemy of the crocodile, which caught the elephant's leg in Gajendra Moksha. You please Lakshmi. You stole milk and curds as Krishna. You kill Asuras.



शङ्खः शशिसमः सतोपाः पाञ्चजन्यः सदारसः ।

रवपञ्चजयः समरदासोऽवन् पशिः स शम् ॥

(पञ्चनदीश सुदर्शनशास्त्री) 2 पाञ्चजन्य बन्धः

The diagram is as before.

## 8. चामर बन्धः

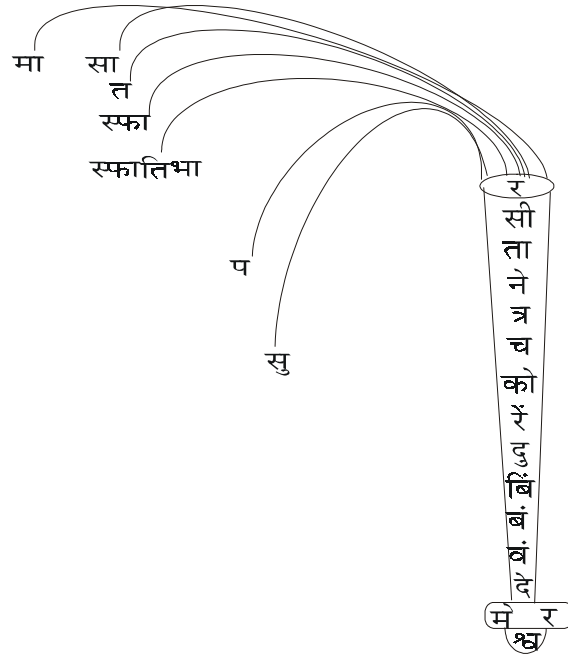
मारसारतरस्फारस्फातिभारं परं सुरम् ।

सीतानेत्रचकोरेन्दुबिम्बं वन्दे रमेश्वरम् ॥

(मन्दामरन्दचम्पू -5.10) 1 चामर बन्धः

चामर silver whisk made of Yak's hair, स्फार wide, स्फातिभारं very heavy.

I pray to Sri Rama who is very happy on seeing the reflection of Meru Mountain in Sita's wide eyes, which look like Chakora birds. A number of double letters have र at the end, which forms the base of the whisk, while the other letter forms the end of the Yak's tail hair in the Chamara. There is a repetition of letters at the base as well.



स्तनिस्तानि विनिद्यानि कठिन्या त्वं पुनर्घन ।

उशदृशः केशपाशविशयाशदृशं मृश ॥ (चित्रप्रपंचं- 46) 2 चामर बन्धः

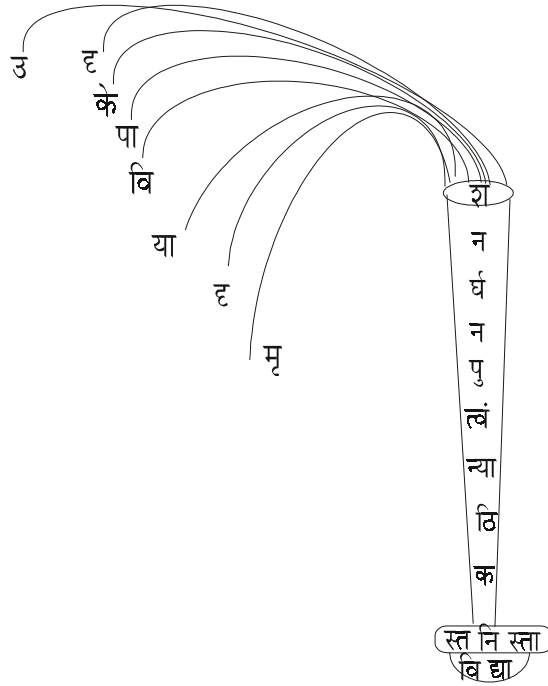
अत्र दंडोपांतत्यवर्णस्य हाररीत्या वाचनं दंड चामर संबंधि वर्णस्य

चामराग्रवर्णोत्तरकालिमत्वंवाचनं वारद्वयं च सुवामवर्णोत्तरमिति बोध्यम् ॥

स्तनिस्त lightning, उशती रम्या pleasant, विशयं संशयं doubt, आश्रितं प्राप्नोति obtains, पृश brush off.

This is said of a Nayika. Your breasts are hard, pleasant and shine like lightning. Please remove the hair covering your pleasant eyes.

Visvesvara incorrectly calls this Sloka ध्वज बन्धः.

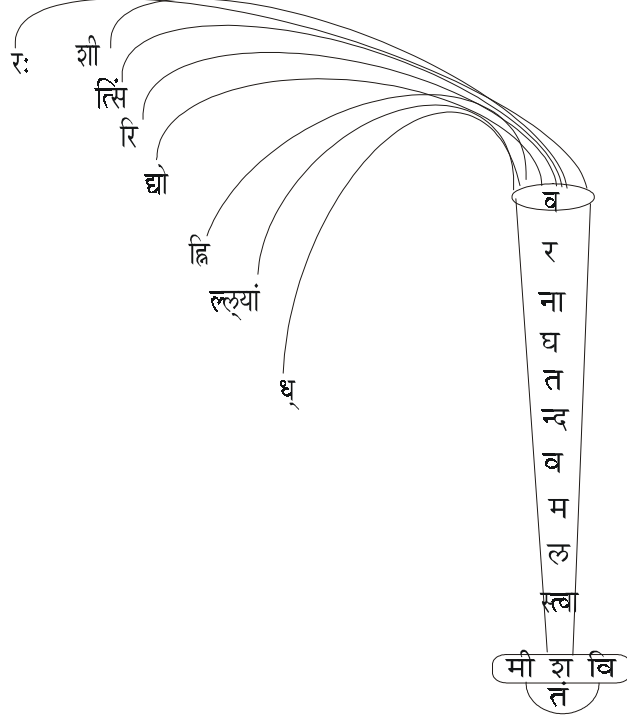


तज्जामीश! विशस्त्वालमवन्दत घनारव ।

वध्वल्लयां वह्निवद् यो वरिवर्त्सि वशी वरः ॥

### (वीरजिनस्तवन -6) 3 चामर बन्धः

Oh lord Jina! you are like wild fire in killing. You have a loud voice.  
All the remaining diagrams are similar.



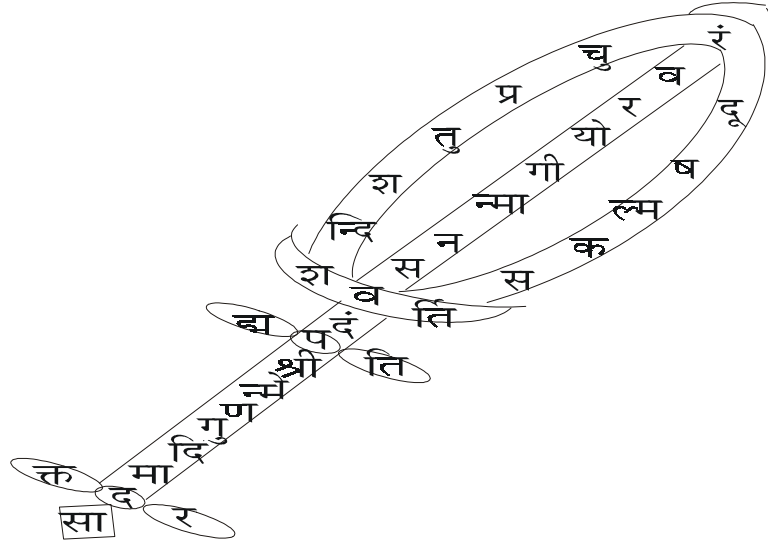
सादरदक्त दमादिगुणन्मे श्रीपतिपद्मपदं वशवर्ति ।

शन्दिशतु प्रचुरं वरयोगीन् मानसवर्ति सकल्मषदूरम् ॥

### (चित्रकाव्यं -27) 4 चामर बन्धः

श्रीपति Vishnu, वशवर्ति शणागत come for protection, शं happiness, वरयोगीन् मुनिश्रेष्ठतमाः best of Munis, मानसवर्ति ध्यानविषयः object of meditation, सकल्मषदूरं distant for sinners.

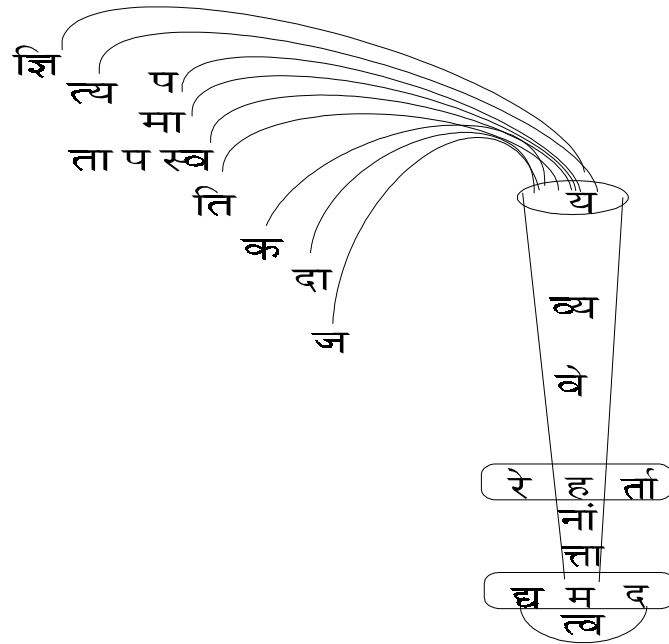
Oh Vishnu You are the object of meditation of great Munis. Give me the happiness of a place in your abode, Vaikuntha, which is difficult for sinners.



त्वमद्य मदमत्तानां हरे! हर्ताऽऽहवेऽव्यय ।

जयदायक यतिताप स्वयमापत्य यज्ञिय ॥

(चित्रबन्धावतारिका -2.1) 5 चामर बन्धः



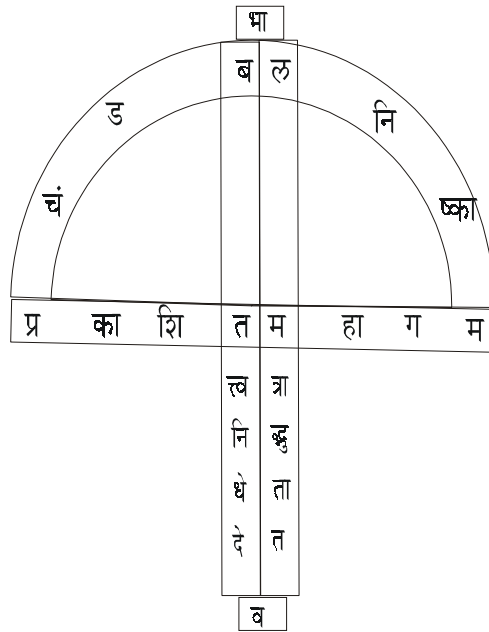
## 9. छत्र बन्धः

प्रचण्डबल निष्काम प्रकाशितमहागम ।

भावतत्त्वनिधे देव भालमत्राद्भुता तव ॥

(वाग्भटालङ्कार - 1.25) 1 छत्र बन्धः

You have tremendous strength. You are without desire. You can see all the Sastras. You know the real essence of truth. Your splendour is extremely marvellous. In this Bandha ब भ, र ष, विसर्ग, अनुस्वर, can be interchanged or ignored as usual.





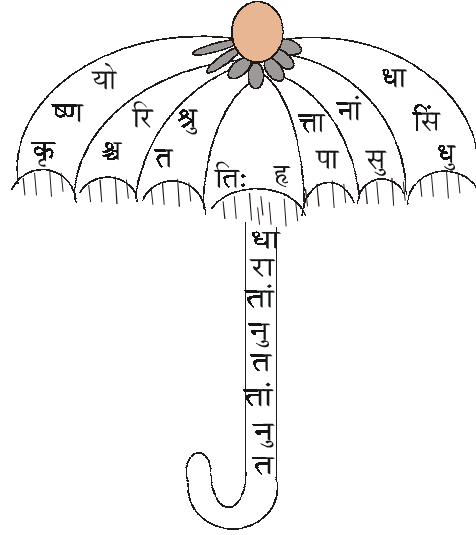
तनुतां तनुतां राधाकृष्णयोश्चरितश्रुतिः ।

हृत्तापानां सुधासिन्धुधारा तां नु ततां नुत ॥

(अलङ्कारकौस्तुभ -7.56) 2 छत्र बन्धः

तनुतां reduce, हृत्तापानां heat in the heart, सुधासिन्धुधारा stream of Amrita, नु भोः  
Oh, ततां विस्तरतां greatly, नुत स्तुत praise.

Listening to the life story of Radha and Krishna removes weakness caused by afflictions of the heart. Oh men, praise the stream of Amrita in detail! The first eight letters and the last eight letters are अनुलोमप्रतिलोम.



जयसि जलमनन्तं नन्दनं चाम्बुधेर्वा

नवमनमव धृत्वा देवदेवेशभृत्यः ।

जयसि जनमनन्तं नन्दयंश्चाविधेये

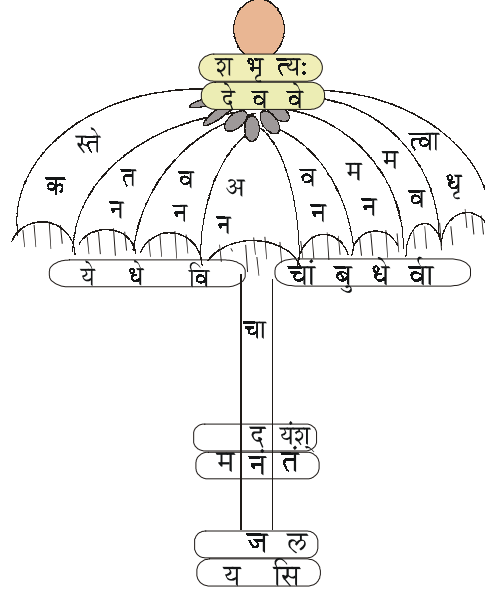
अनवन नत कस्ते देवदेवेश भृत्यः ॥

(ईश्वरशतकं -107) 3 छत्र बन्धः

हे अनमव उत्कृष्ट best, गङ्गाजलमनन्तं entire Ganga water, नन्दनं चन्द्रं Moon, धृत्वा

wearing, अविधेये दैत्यस्वार्थे for Daityas, अनवन अरक्षण not protect.

Oh Isvara! You are the best. You wear as ornaments the Moon and the entire water of Ganga or the Ocean. All are servants of Deva Devesa and worship him. This Sloka is both गोमूत्रिका बन्धः and छत्र बन्धः.



नाणुरेणुरुगानायो गोभागोऽकलि मे महे ।

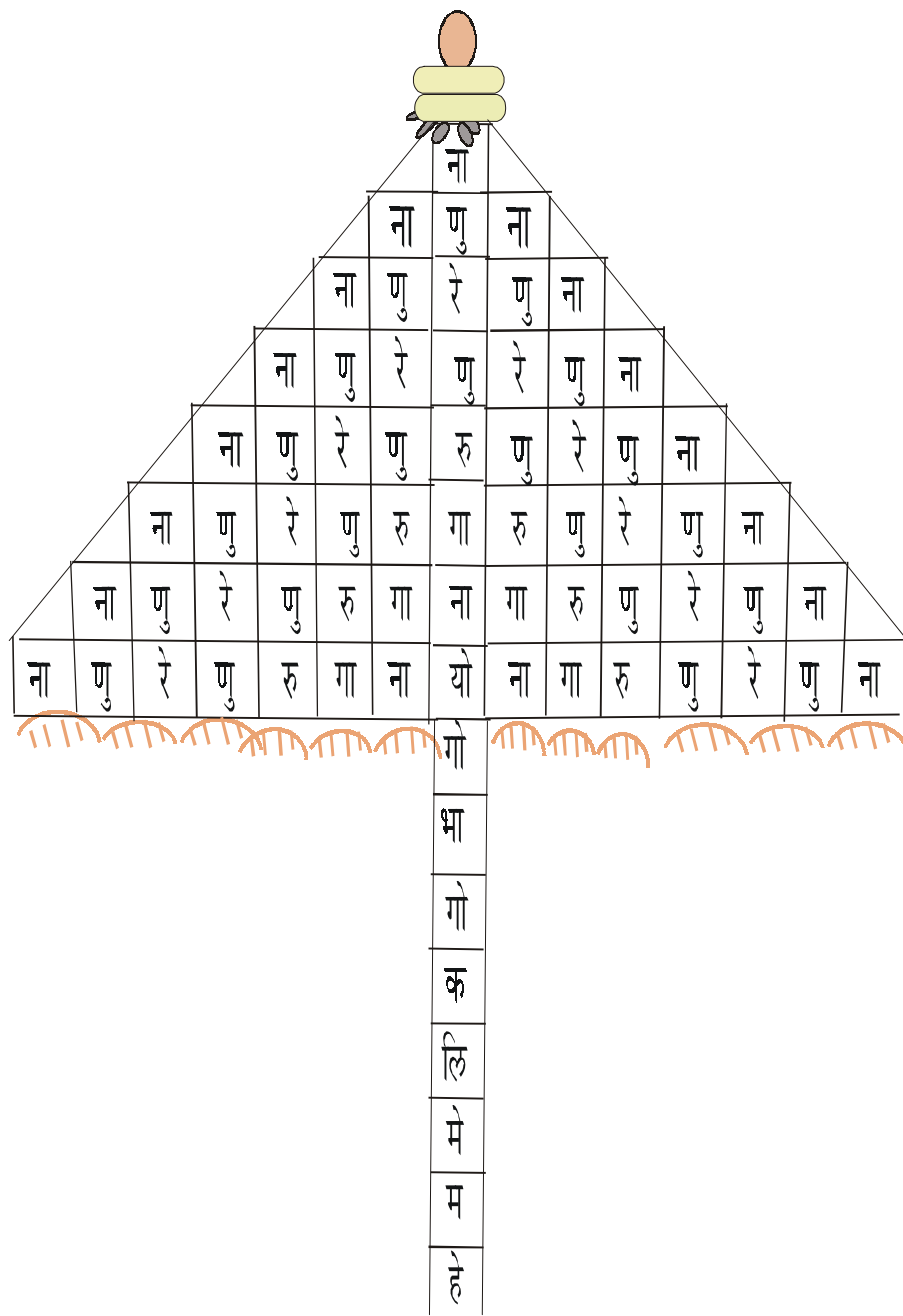
हेममेऽलिकगोभागो यो नागारुणुरेणुना ॥

(चित्रप्रपंचं -48) 4 छत्र बन्धः

नाणु large, एणरुक् splendour of the deer, आनायो brought, गोभागो part of the eye, अकलि made, मा Lakshmi, अलिक of hair, नागस्य सिंदूरस्य of Sindur, अरुणेन रेणुना rays of the Sun at dawn.

Some one is telling his beloved. Your eyes have the splendour of the large eyes of a black deer. On this account I am strongly bound with love to you. Oh golden Lakshmi! The brightness of Sindur near the hair on your forehead pulverises the brightness of the rays of the Sun at dawn. I am also bound by love to you because of this. This Sloka is also गतप्रत्यागतं. It

represents a temple umbrella.



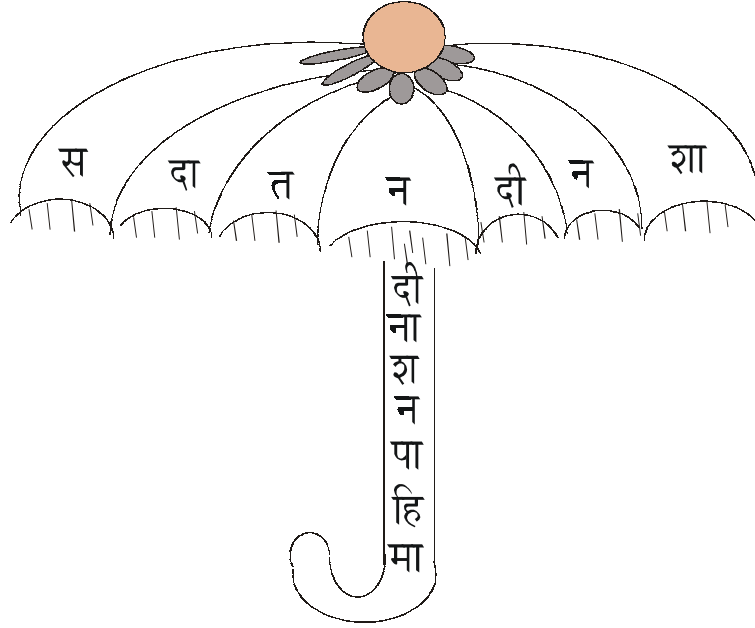
माहिपानशनादीन नतदास सदातन ।

नदीनशाशानदीन नदीनाशन पाहि मा ॥

(चित्रकाव्यं -25) 5 छत्र बन्धः

मा Lakshmi, अहि Adi Sesha, अदीन परिपूर्ण full, सदातन सर्वकालिका permanent, नदीनश क्षीराब्धिशायिन् lying on the Milk Ocean, आशा एव नदी river of hopes, नदीनाशन Agastya.

Oh Vishnu, protect me! You are served by Lakshmi and Adi Sesha. You lie on the Ocean of Milk. You are permanent. You fulfill entirely the vast wishes of your devotees. The first and third Padas are अनुलोमप्रतिलोम while the second and third Padas are पादप्रतिलोम. This Sloka is also कुन्त बन्धः.



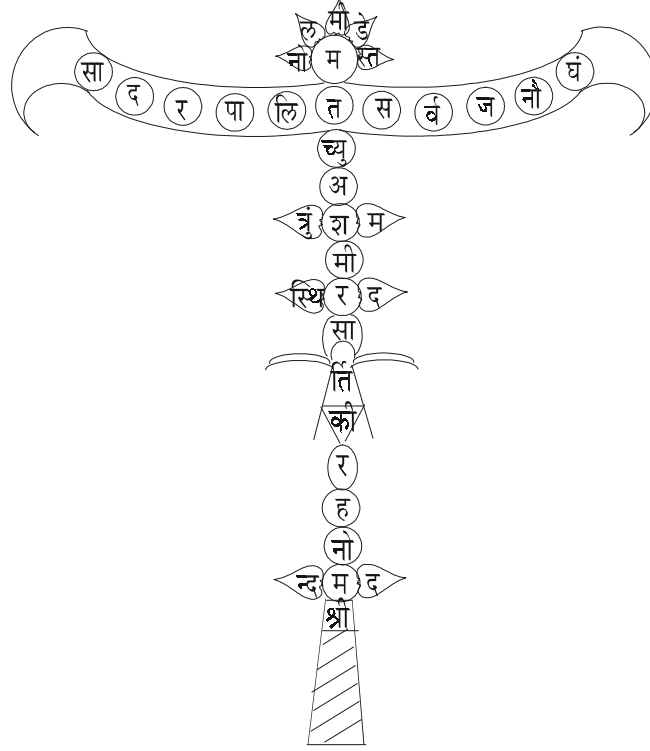
श्रीमदमन्दमनोहरकीर्ति सारदरस्थिरमीशमशत्रुम् ।

अच्युतमस्तमनोलमीडे सादरपालित सर्वजनौघम् ॥

(चित्रकाव्यं -26) 6 छत्र बन्धः

अमन्दा vast, दर शंख conch, अस्तं set, ईडे praise.

Oh Lord Narayana! You have no enemies. You have a great conch.  
You are permanent. All men praise you. I praise you without Tamo Guna.  
A temple umbrella is represented here. **Ramabhadrachariar** calls it मुक्तासरछत्र  
बन्धः

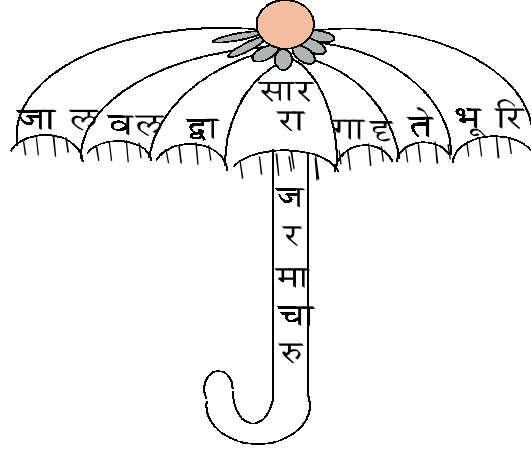


सालजालवलद्वाते भूरिभूते दृगादृते ।

सारराज रमा चारुरुचा मारजरारसा ।।

(मन्दामरन्दचम्पू -) 7 छत्र बन्धः

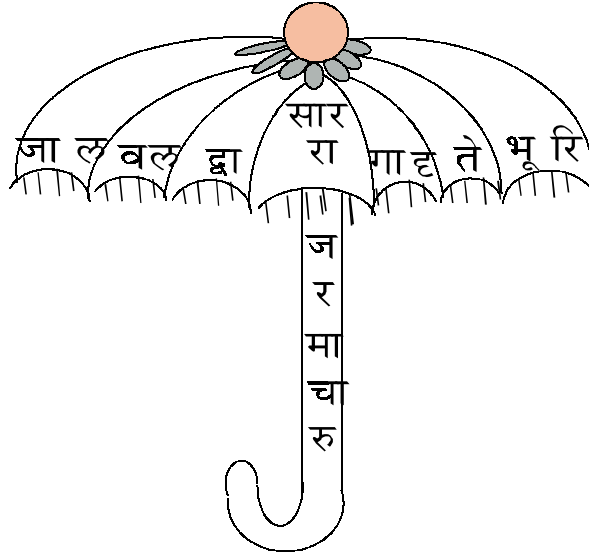
The lovestricken beautiful maid was pining in the wind from palm  
trees.



अपकाय चयध्येय भयहेय वरश्रय ।

व्ययक्षय नयश्रेय जयमाय दमन्नयः ।।

(चित्रबन्धरामायणं -6.120) 8 छत्रहर बन्धः



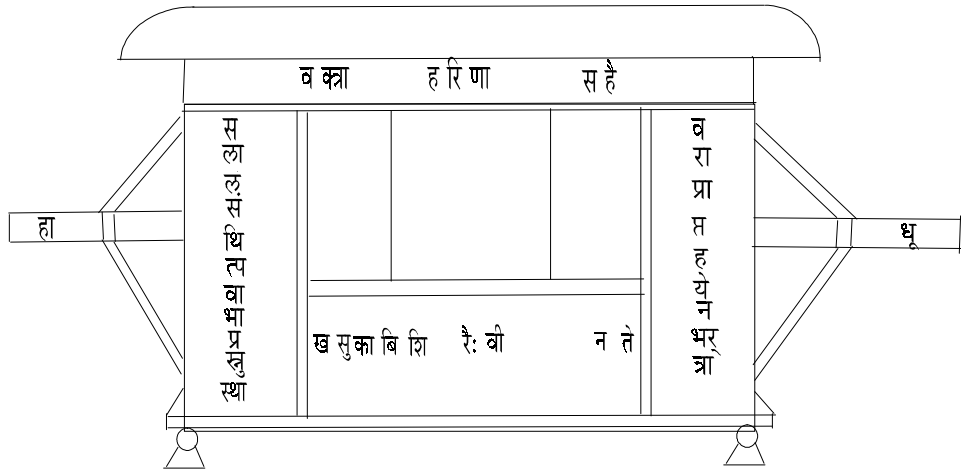
## 10. शिबिका बन्धः

सहासवक्त्रा हरिणा सहैव वधूवरा प्राप्तहयेन भर्त्रा ।

त्रातेन वीरैः शिबिकासुखस्था स्थास्तुप्रभावात्पथि संललास ॥

(चित्रकाव्यकौतुकं -40) 1 शिबिका बन्धः

This is a description of Sita by Rama on his departure from Mithila. Sita is the best of brides, with a smiling face, seated happily in a palanquin, शिबिका, protected by soldiers on horses and by Rama,. She is like a steady light on the path.



घनसारतिरस्करी कायगन्धः सुधीरधीः ।

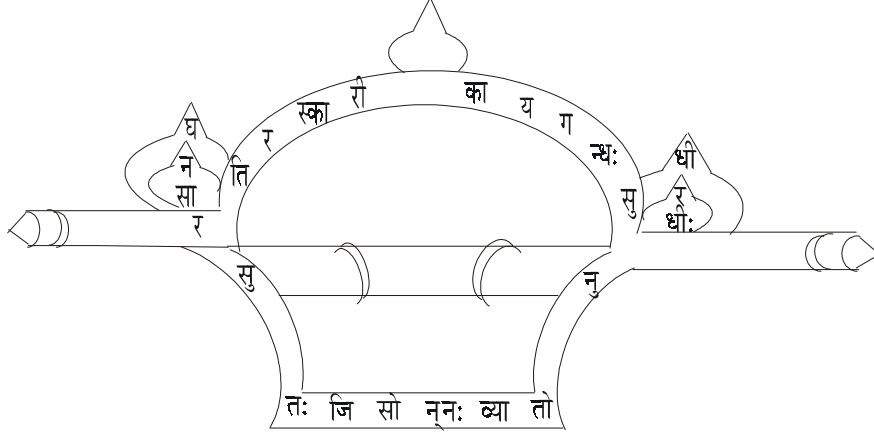
धीरधीसुनुतोऽव्यान्नः सोऽजितः सुरसानघः ॥

(अलङ्कारचिन्तामणि -2.177) 2 शिबिका बन्धः

घनसार camphor.

His body defies camphor with its fragrance. He is unconquered, is

endowed with unlimited Rasa and has a strong mind.



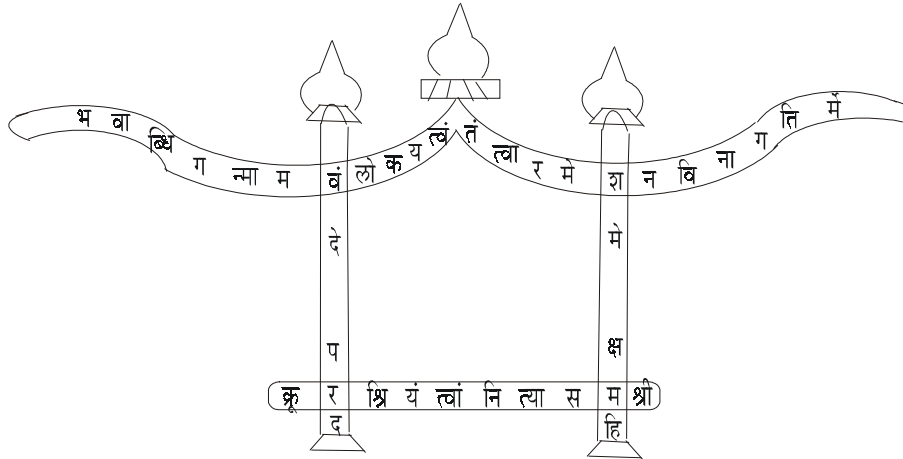
वन्दे परक्रूरदरश्रियं त्वां नित्यासम श्रीमहिमक्षमेश ।

भवाब्धिगन्मामवलोकय त्वं तं त्वा रमेश न विना गतिर्मे ॥

(चित्रकाव्यं - 21) 3 शिबिका बन्धः

दरश्रीः शंखशोभा glory of Sankha, क्षमेश भूनायक lord of the Earth.

Oh Narayana! I have no refuge except you. You are the lord of Lakshmi and the whole world. You have glory in possessing the Sankha.

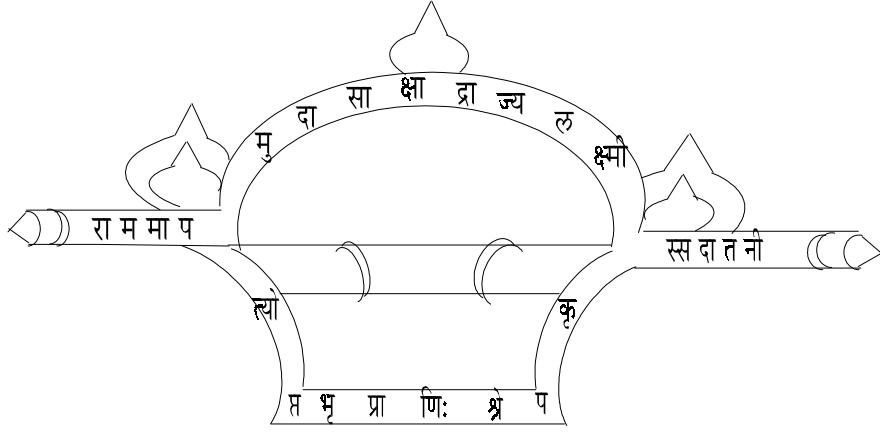




राममाप मुदासाक्षाद्राज्यलक्ष्मीसदातनी ।

नितदास्स कृपश्रेणिः प्राप्तभृत्योपमामरा ॥

(चित्रबन्धरामायणं - 6.124) 4 शिबिका बन्धः



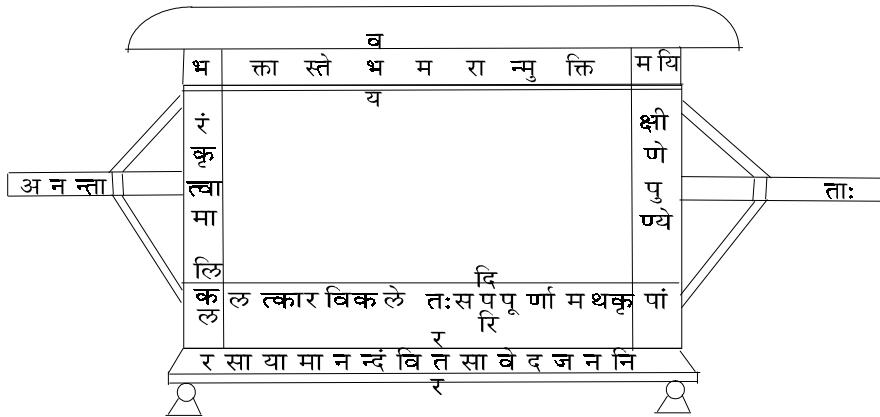
अनन्ता भक्तास्ते भवभयमरान्मुक्तिमयिताः

मयि क्षीणे पुष्पे कलिकलकलत्कारविक्रये ।

भरं कृत्वा मातः सपदि परिपूर्णामथ कृतां

रसायामानन्दं वितर तरसा वेदजननि ॥

(गायत्रीलहरी -86) 5 शिबिका बन्धः



## 11. रथ बन्धः

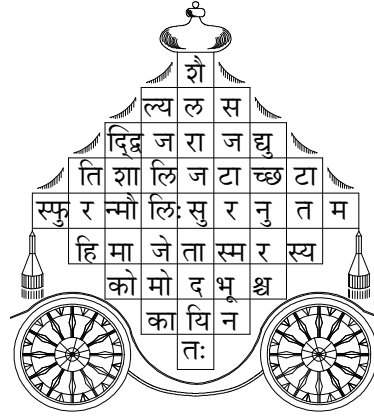
शैल्यलसद्द्वजराजद्युतिशालिजटाच्छटास्फुरन्मौलिः ।

सुरनुतमहिमा जेता स्मरस्य को मोदभूश्च कायिनतः ॥

(चित्ररत्नाकर -6.16) 1 रथ बन्धः

अयमन्तर्लापिश्लोकः ।

Chakra Kavi gives two examples of Ratha Bandha.. There are 5 questions to which the answer is शैलराजसुतादयित. The answer can be seen in the middle of the chariot read vertically downwards. The metre is आर्या वृत्तं.



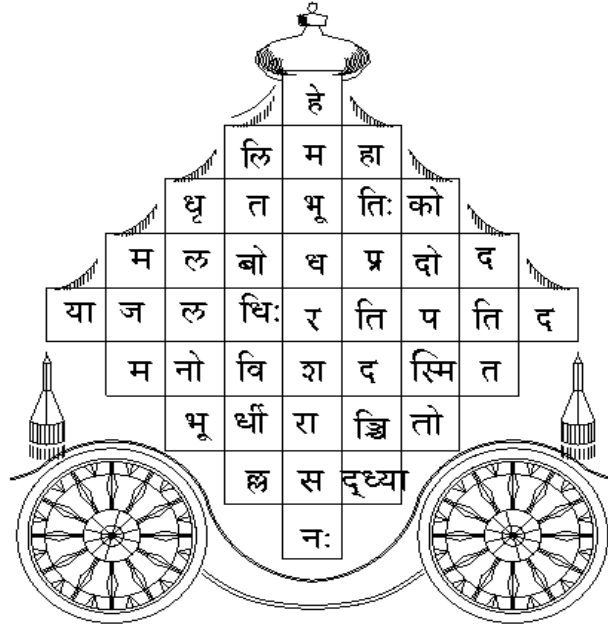
हेलिमहाधृतभूतिः कोऽमलबोधप्रदो दयाजलधिः ।

रतिपतिदमनो विशदस्मितभूर्धोराञ्चितोल्लसद्ध्यानः ॥

(चित्ररत्नाकर -6.16) 2 रथ बन्धः

अयमन्तर्लापिश्लोकः ।

There are 7 questions to which the answer is हेमभूधरशरासनः. The answer can be seen in the middle of the chariot read vertically downwards. The metre is आर्या वृत्तं. The Sloka is अन्तरालापः प्रश्नोत्तरं.

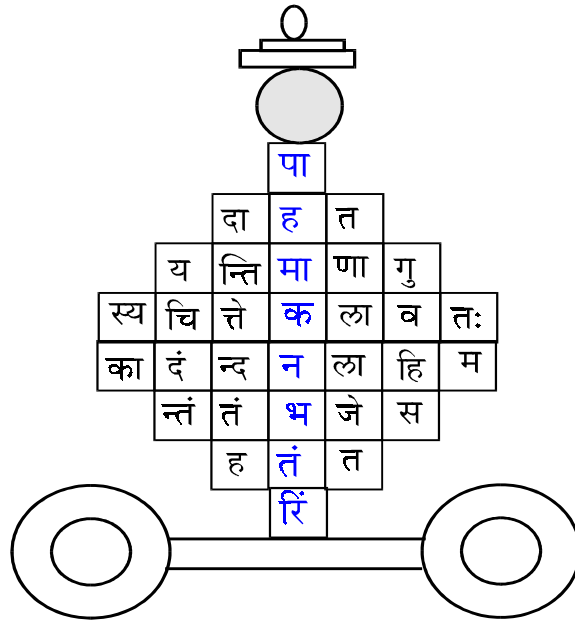


पादाहतगुणा मान्ति यस्य चित्ते कलावतः ।

महिलानन्ददं कान्तं तं भजे सततं हरिम् ॥

(मन्दामरन्दचम्पू -5.12) 3 रथ बन्धः

Strangely experts in arts considered that being kicked is a good quality. We will always pray to Hari, who is such a husband and who showers happiness on women. The central part of the Ratha reads vertically पाहमाकनभतंऽरिं jumbled from पाकमानभतंहरि.



श्री श्रीवासगुरुं समस्तविहितं यत्रैवसानुष्ठिति

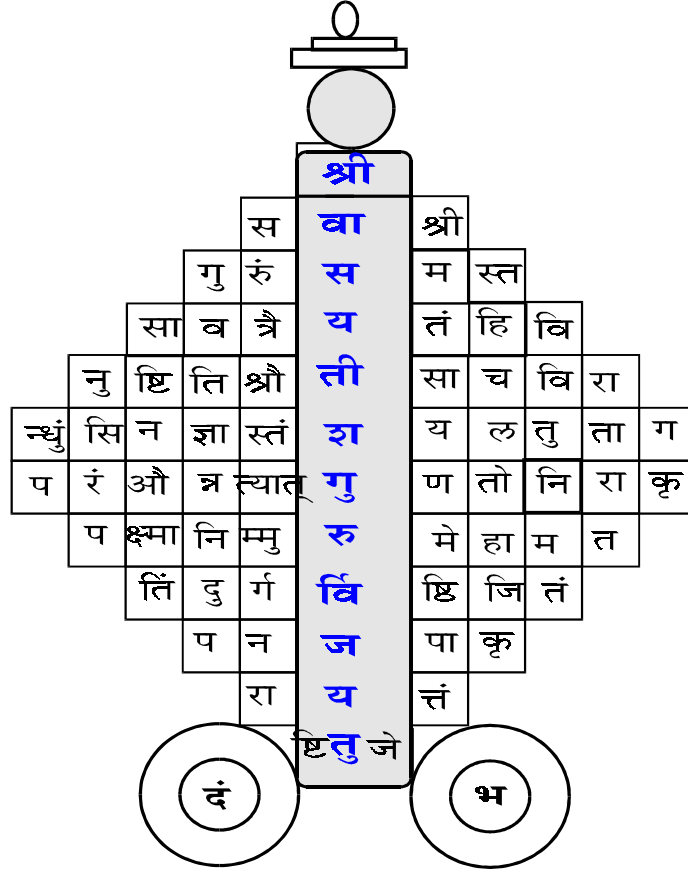
श्रौती सा च विरागतातुल्यशस्तं ज्ञानसिन्धुं परम् ।

औन्नत्यात् गुणतो निराकृतमहामेरुम्मुनिक्षमापतिं

दुर्गविष्टिजितं कृपा जनपरायत्तं भजे तुष्टिदम् ॥

(चित्रकाव्यं -32) 4 रथ बन्धः

I praise Sri Srivasa, my teacher. He knows everything. He is a vast Ocean of Knowledge. He has high qualities. He has no pride. He has pity for all. He is satisfied. Embedded in the central vertical column is hidden श्रीवास यतीश गुरुर्विजयतु. Ramabhadrachariar calls this महारथ बन्धः.



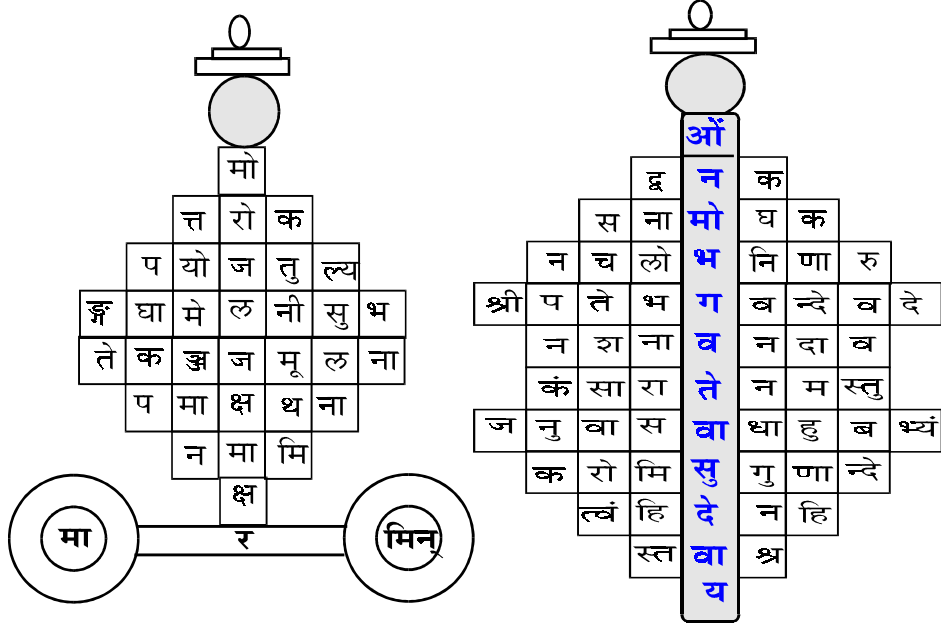
रमारमिन् रक्ष नमामिनाथ क्षमापते कञ्जमूलनाभ ।

सुनीलमेघाङ्गः पयोजतुल्य करोत्तमोरो जलजक्षमाक्ष ॥

(चित्रकाव्यं -31) 5 रथ बन्धः

रमारमी loved by Lakshmi, क्षमा Earth, कञ्ज Brahman, नाभि navel, क्षम हित good, जलज lotus.

I pray to Vishnu, who is loved by Lakshmi and is lord of the Earth. From his navel springs a lotus on which Brahma resides. He is dark blue in colour like monsoon clouds. His eyes are like a lotus. May he protect me! The last eight letters already appear in the central portion read vertically. Here the letters are written from the bottom to the top.



ओं कनद्वसनामोघकरुणानिभलोचन ।

श्रीपते भगवन्देवदेव दानवनाशन ॥ 6

कंसाराते नमस्तुभ्यं बहुधा वासवानुज ।

करोमि सुगुणान्देहि न देहित्वं स्तवाश्रय ॥

(चित्रकाव्यं -15, 16) 7 रथ बन्धः

कनद्वसन पीतांबर yellow silk, अनिभलोचन shining eyes.

Oh Sripati, enemy of Kamsa, personification of Om, killer of Danavas, wearing yellow silk and having boundless pity! I pray to you in many ways. Give me virtuous qualities and Moksha but not rebirth. Embedded in the central vertical column is hidden ओं नमो भगवते वासुदेवाय.

Ramabhadrachariar calls this गोरथ बन्धः.

## 12. पताका बन्धः

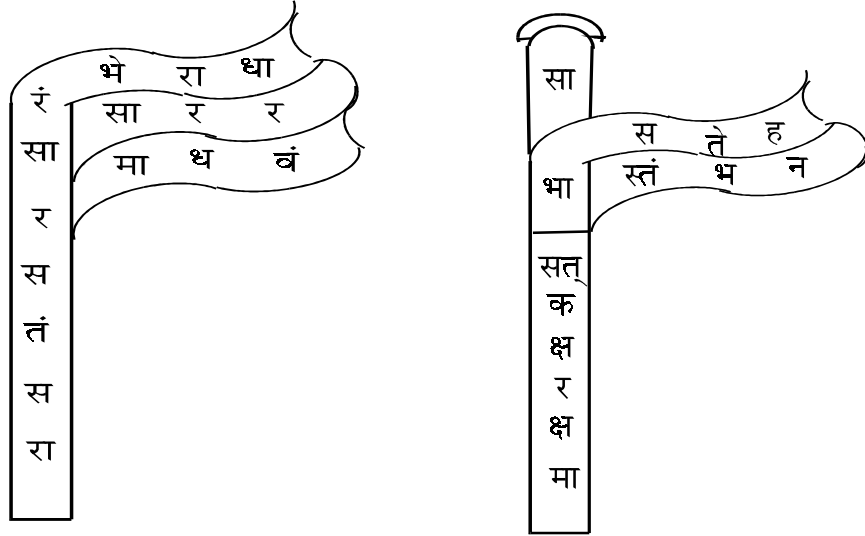
रास-तंसरसारम्भे राधा साऽर रमाधवम् ।

बन्धमाररसाधाराभेऽरं साररतंसरा ॥

(अलङ्कारकौस्तुभं -7.60) 1 पताका बन्धः

पताका banner, flag, तंसरसः श्रेष्ठरस best Rasa, अर ऋ गतौ went, बन्धस्य संसारस्य bonds of Samsara, मारो नाशः destruction, रसस्य आधार आभ light of the support of Rasa, अरं शीघ्रं quickly, सारसतंसं लीलाकमलश्रेष्ठं best lotus used in play, राति goes.

Radha went to Sri Krishna with the best Rasa. She went quickly with a lotus for Rasa which is for the destruction of the bonds of Samsara. This पताका बन्धः is also गदा बन्धः and श्लोक प्रतिलोमः.



माक्षरक्षक सत्भासा भासते हह ते सभा ।

भास्तं भन नभस्तंभा साभासत्क्ष रक्ष मा ॥

(चित्रकाव्यं -29) 2 पताका बन्धः

माक्ष Lakshmi is his eye, भासात्कक्ष विराजमान कक्ष प्रदेशः arm-pit, नभस्तम्भा  
नभसि व्योम्नि स्तम्भा thousands of pillars in the sky. .

Oh Vishnu!! You have Lakshmi as your eye. Your audience hall is  
in the sky and has thousands of pillars. Protect me!



### 13. गोपुर बन्धः

श्रीदेव्या सह यं ह्युदार पुरुषं नारीद्वयं सेवते  
 गोरिक्य प्रमदं सुसम्पन्नयमुनिभिः स्नेहप्रकर्षस्तुतम् ।  
 संसद्रञ्जनमानसं सुरनदी स्यान्दांघ्रिपाथोरुहं  
 दीप्यच्छशोभमहो ममाद्य विरसा ताञ्चाप वागस्थिरा ॥

(चित्रकाव्यं -99) गोपुर बन्धः

गोरिक्य गोधने आनन्द यस्य happy with cattle, सुसम्पन्नयमुनिभिः समीचीनज्ञान सनकादि मुनि स्तुत praised by Sanaka and other Munis, अस्थिरा अद्य विरसः मम वाक् आप स्तोतुमिति my unsteady words are praising you.

Oh Vishnu! Ganga flows from your feet. You are served by Lakshmi Devi and Bhu Devi. You are happy with cows. You are praised by Sanaka and other Munis. Now my tasteless, unsteady words are praising you. Embedded on the sides reading upwards is hidden रामभद्रसम्पन्नय सद्वरीयं पञ्चासु दीपप्रहरिगोपुर.

श्री	दे	व्या	स	ह
र	दा		ह्यु	यं
पु	रु	षं	ना	री
गो	ते	व	से	यं
रि	क्य	प्र	म	दं
ह	स्ने	भिः	नि	मु
प्र	क	र्ष	स्तु	तं
दी	न	र	सु	सं
स्या	न्दां	घ्रि	पा	थो
ञ्चा	ता	सा	र	वि
प	वा	ग	स्थि	रा

## 14. वज्र बन्धः

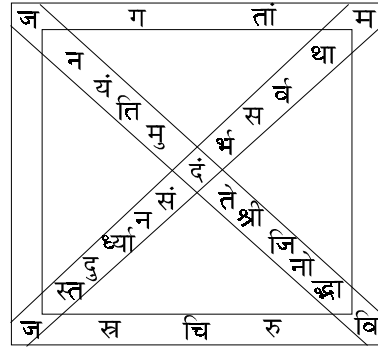
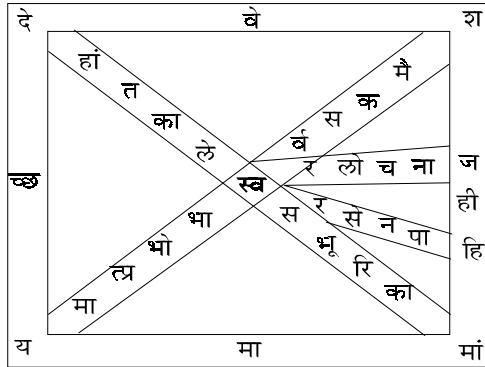
देहान्तकाले स्वरसेन पाहि यमात्रभो भास्वरलोचनाज ।

शमैकसर्वस्व सभूरिकामां मां यच्छ देवेश जहीहि मां मा ॥

(ईश्वरशतकं -19) 1 वज्र बन्धः

वज्र दम्भोलि Indra's weapon Vajrayudha, भास्वरलोचन third eye with fire, अज अनादि without beginning, देहान्तकाले at the time of death, स्वरसेन कृपया with pity, भूरयो बहलाः many, मा Lakshmi, शमैकसर्वस्व उपशमैकसाधन the means of quenching.

Oh Isvara with a third eye emitting fire, who has no beginning! You can quench all hardships. At the time of my death, save me from Yama by your pity. Grant me Lakshmi who fulfills all desires. Do not desert me!



जनयन्ति मुदं ते श्रीजिनोद्भाविरोचिस्रजः ।

जस्तदुर्ध्यानसन्दर्भ! सर्वथा ममताङ्गज! ॥

(आनन्दलेखा -1.17) 2 वज्र बन्धः

Oh Jinendra! Your appearance produces joy. You are always without ego.

## 15. डमरु बन्धः

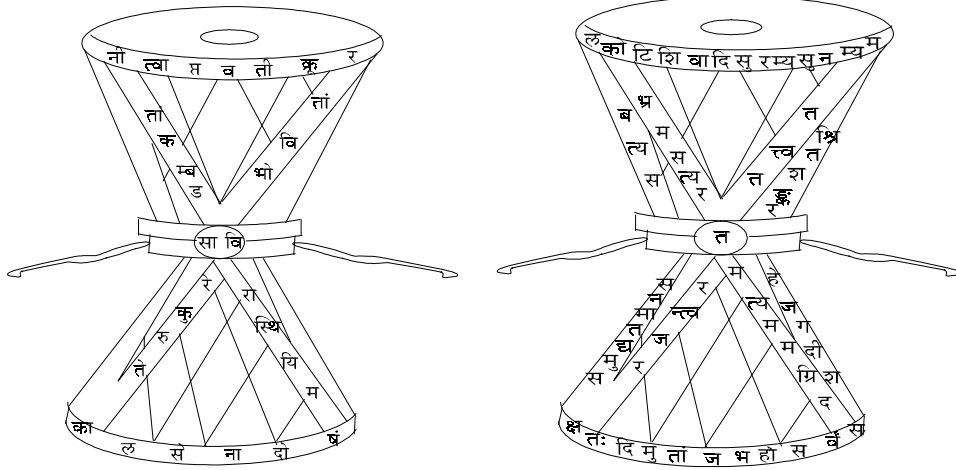
सा विडम्बकतां नीत्वाप्तवती क्रूरतां विभो ।

विसारे कुरुते कालसेना दोषं मयि स्थिरा ॥

(ईश्वरशतकं -60) 1 डमरु बन्धः

विसार दुर्बल weak.

The army of Time is committing the cruel fault of rendering me weak.  
Having delayed, I have come to you. डमरु is a small drum held in Siva's raised hand.



ततत्त्वतम श्रितशङ्कर हे जगदीश सदग्रिममत्यमत

तत्यममग्रिद सर्वसहो भजतां मुदितः क्षरजन्वरत ।

तरन्त्वज रक्ष समुद्यतमानस सत्यबलभ्रम सत्यरत

तरत्यसमभ्रल कोटिशिवादिसुरम्य सुनम्य मतत्त्वतत ॥

(चित्रबन्धकाव्य) 2 डमरु बन्धः

The verse is in praise of Siva.

## 16. स्वस्तिका बन्धः

सा ररास सरारासा साराराससररासा ।

साररा ससरारासासारा राससरा रसा ।।

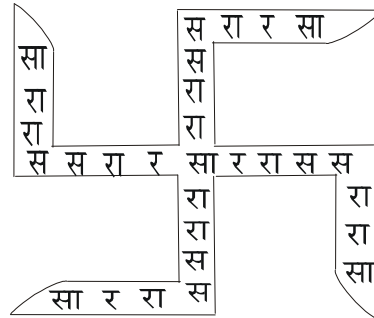
(हरविजयं -43.155) 1 स्वस्तिका बन्धः

समुद्रयमकप्रतिलोमानुलोमगोमूत्रिकमुरजस्वस्तिकशक्त्यादिबन्धाः ।

द्व्यक्षरः ।।

स्वस्तिका is an auspicious emblem, a fylflot, a cross with arms bent at right angles, clockwise. The Indian svastika is different from the Nazi svastika which is counter-clockwise. सा Varahi, ररास roared, सरारासा very luminous, सारस्य of the army, आरं coming, अस्यन्ति hits, सरा approaching, अरसा नीरागा colourless, without passion, साररा with the fighting, ससर सह सरैः with foot soldiers, आरं enemy group, आसानां प्रासानां by sprinkling, आसारो swiftly rains on the enemy, राससरा roared, रसा Earth, as it supports all.

Varahi was shining. She roared loudly. The enemy army had soldiers on foot. She rained arrows on them. She was breaking the burgeoning ranks dispassionately. She was like the Earth, due to her ability to bear everything. This verse is द्व्यक्षर, समुद्र यमक, प्रतिलोमानुलोम, गोमूत्रिका बन्धः, मुरज बन्धः, स्वस्तिका बन्धः, शक्ति बन्धश्च.



स्त्रीमत्कंप्रिप्रियाराद श्रीमत्पयं यशोमद ।

श्रीसुतैककलौ नन्द श्रीदास्याररमास्पद ।।

(प्रियंकरनृपकथा -Page 92) 2 स्वस्तिका बन्धः

Oh beloved Priyankara! You are proud of your renown. You are born in wealth and follow it. This Sloka is नामाङ्कित स्वस्तिका बन्धः with प्रियंकर in the bends of the four arms.

न न लौ			र	मा स्प द	
			स्या		
			दा		
क	तै	सु	श्री	म त्कं	प्रि
			म		
			त्प		
			यं		
		द म शो			

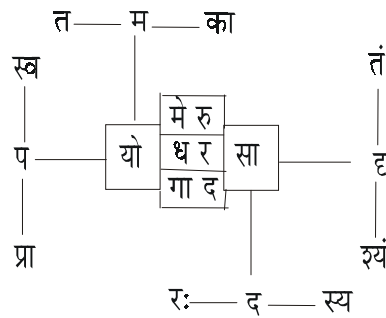
स्वपयोधरसादृश्यं प्रापयो मेरु सादृतम् ।

तमयोऽगादसादस्य कामयोधरसादरः ।।

(चित्रप्रपंचं -60) 3 स्वस्तिका बन्धः

ऋतं true, कामयोध काम एव योध the warrior is Kama, तं अयो अगात् go to her.

The Sakhi is telling the lover. It is true that the Nayika's breasts have reached the eminence of Meru Mountain. By embracing her and investigating her breasts, their eminence and hardness will be ascertained to the accompaniment of great joy. So go to her with respect and act as a warrior of love.



## 17. बन्धूकस्वस्तिका बन्धः

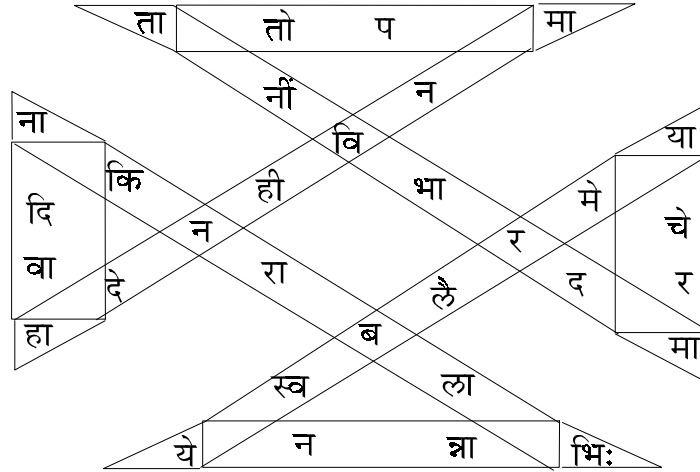
तातोपमा मानविहीनदेहा हावादिना नाकिनराबलाभिः ।

भिन्ना न येऽये स्वबलैरमेया याचे रमामादरभाविनीं तान् ॥

(चतुर्हारावलिचित्रस्तवन -2.13) 1 बन्धूक स्वस्तिका बन्धः

बन्धूक a flower, हावा blandishments.

I pray to Jina who has a body without anger but with blandishments like the Gods. He has great strength.



## 18. महादेव जोगेश्वरी बन्धः

महादेव जोगेश्वरी स्वस्तिका

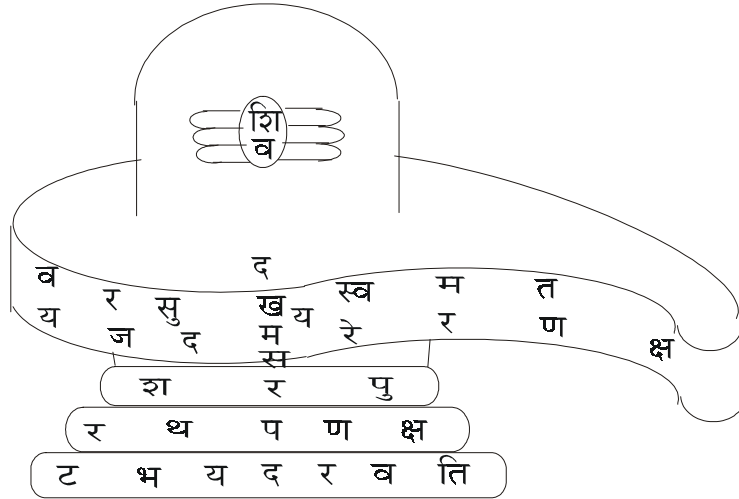
दरवति वरदय भटभयदपणक्षणपथरथपर पुरशरसमरे ।

मदरणरय जय जय स्वमत क्षतमखसुरसुरवरसुखद शिव ॥

(ईश्वरशतकं -11) 1 महादेव जोगेश्वरी स्वस्तिका बन्धः

दरवति with fear, वरदय great pity, पणः व्यवहारः business, पथ road, पर उद्योगतान् begun, पुर Tripurasuras, मदमय with ego, रणरयः सङ्ग्रामवेगः speed of battle, स्वमत स्वानां इन्द्रियाणां मत अभिप्रेत order the sense organs, क्षतमख destroying Daksha's sacrifice, सुरवरसुखद give happiness to Gods.

Oh Isvara! Victory to you! You have great pity for those who are afraid like me. In the very swift battle with Tripurasuras, who were filled with ego, you were in the chariot on the road when your soldiers were causing fear. You order the senses. You destroyed Daksha's sacrifice. You give happiness to Gods. Avatara Kavi calls this महादेवबन्धः and explains it as जोगेश्वरबन्ध इत्यर्थः



चतुर्महादेव जोगेश्वरी स्वस्तिका

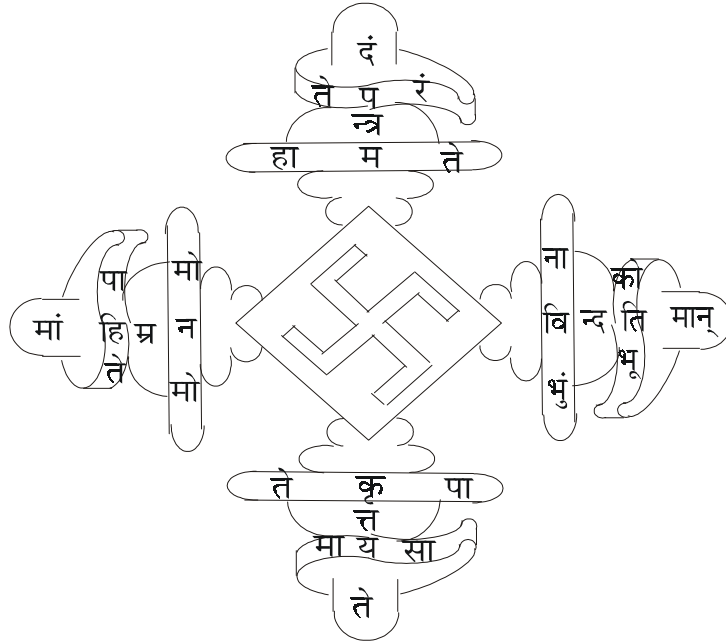
महामते मन्त्रपते परं पदं विना विभुं विन्दति कोऽतिभूतिमान् ।

कृपाकृते कृत्तयमाय मायते नमो नमो नम्रहिते हि पाहि माम् ।।

(ईश्वरशतकं -112) 2 चतुर्महादेव जोगेश्वरी स्वस्तिका बन्धः

महामते विशुद्धरणे दक्ष expert in clean fighting, मन्त्रपते lord of Mantras,  
कृत्तयमाय छिन्नकालाय who broke Yama, कृपाकृत full of pity.

Oh Isvara! You are lord of Mantras. and are full of compassion.  
You broke Yama. You are expert in clean fighting. You have all the eight  
Aisvaryas. Without you which man can go to Heaven? I worship you. Save  
me!





## 19. नन्दिकावर्त बन्धः

राजितानुमतावाररवा तामसकायसा ।

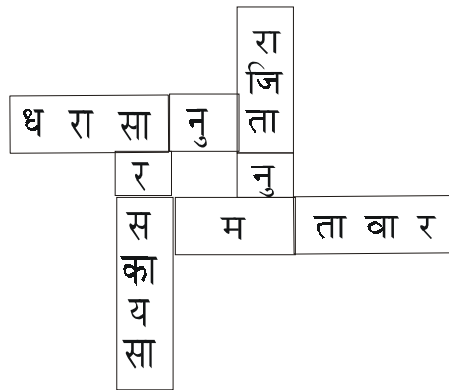
सायकासरसाराधधरा सारनुताजिरा ॥

(हरविजयं -43.88) 1 नन्दिकावर्त बन्धः

अनुमतश्च निषेद्धमशक्यो रवो यस्याः सा she, whose loud roar could not be stopped, तामसानां पापैकरतैनां always sinning, कायान् स्यति पर्यन्तं नयति leads the bodies to destruction, सायकेषु आसे च प्रासे रसो यस्याः सा she delighted in holding and discharging arrows, आराधः समाराधनं तस्य धरा भूः gratification is her forte, सारनुता सज्जनैः पूजिता worshipped by virtuous men, आजिं रातीति आजिरा सङ्ग्रामप्रदा she was ready for battle.

Devi's loud roar could not be stopped. She kills sinners. She is a great archer. Gratification is her forte. She is worshipped by virtuous men. She is ready for battle. This Sloka is गतप्रत्यागतं and असंयोगाक्षरानेकपाठ नन्दिकवर्तनः, a type of स्वस्तिका. It is also a musical note as Mallinatha states. नन्द्यावर्तोऽयं जीमूतः सुभद्रो ग्रामकास्त्रयः ।

षड्जमध्यमगान्धारस्त्रयाणां जन्महेतवः ॥ (शिशुपालवधं -1.10)



किन्ते कार्यं भर्गभयं कामद काला-

ञ्चिन्तेयं मे मन्युममेयं जनयित्री ।

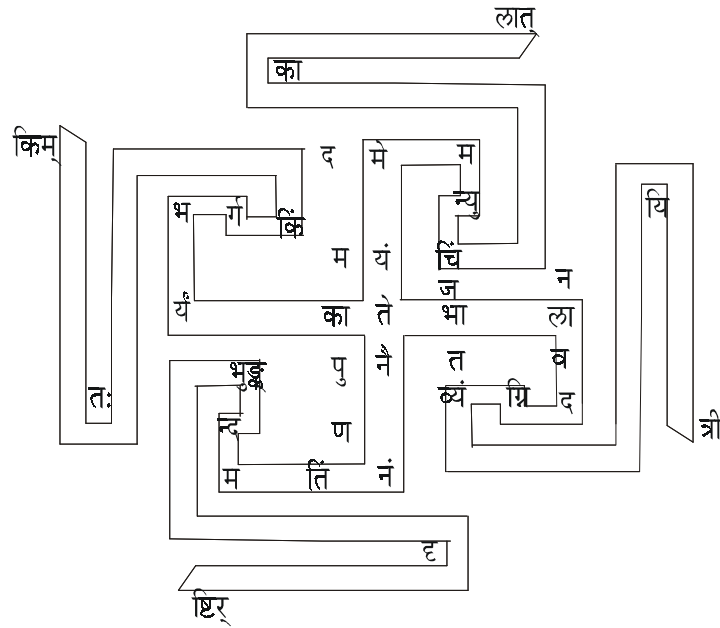
व्यङ्गे भालादग्निदलाभां तव दृष्टि-

भुङ्क्ते नैनं मन्दमतिं नैपुणतः किम् ॥

(ईश्वरशतकं -64) 2 नन्दिकावर्त बन्धः

हे कामद Oh giver of boons, अमेयं बहुलं much, मन्युं distressed, भालादग्निदलाभां ललाट वह्नि खण्डद्युति flames from your eye in the forehead, व्यङ्गे brighten, नैपुणतः दाढ्येन with strength.

Oh Isvara, giver of boons! My worry as to what is to be done is causing great distress. You destroy the fear of death. May the flames from the third eye in your forehead brighten this dimwitted person and strengthen me! The metre is मत्तमयूर वृत्तं. Avatara Kavi calls this नन्दिकावर्त बन्धः while the commentator Rajanaka Ratnakantha calls this नन्द्यावर्त बन्धः.



## 20. नन्द्यावर्त बन्धः

स्थिर सुरवरसुप्रसाद क्षमोपेत हा मोघमोहातपे मोक्षद त्वामजं  
दिवि भुवि च विभुं कृपादेवेशहीनाविमौ कालकामौ  
विनाहीशदेहाङ्गदम् ।

जितरणगुणरत्न तौ रौरवीयाधिदौ मा किमादौ धिया वीररौद्रौ यतः  
किमु भव भवभङ्गदोषागते पाशवे साधुसावेशपाते  
गदा घ्नन्त्यलम् ॥

(ईश्वरशतकं -89) 3 नन्द्यावर्त बन्धः

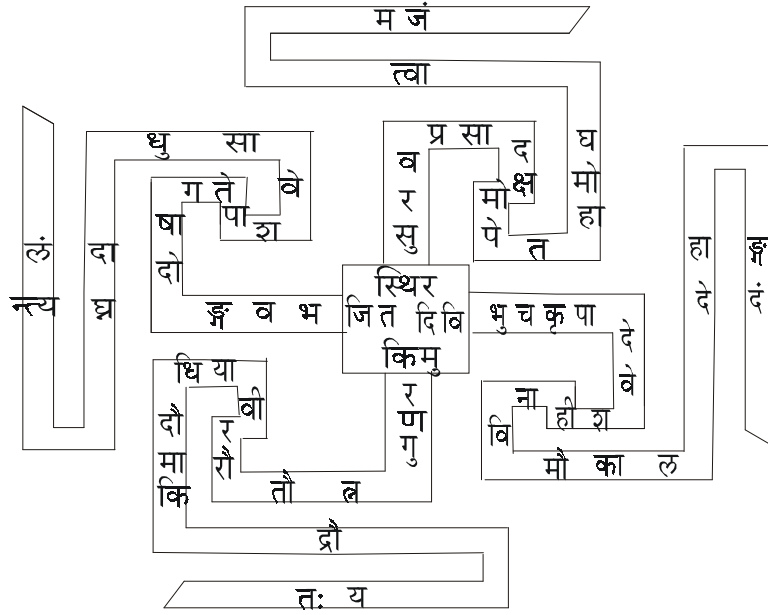
चण्डव्यष्टिप्रपातदण्डकेषु तु पादप्रारम्भे नगणद्वयम् । तदनन्तरं सप्तष्टादिका  
नियता रगणा भवन्ति ॥

मत्तमातङ्गलीलाकरदण्डके सर्वत्र पादप्रारम्भे नगणद्वयम् । तदनन्तरं  
चानियतसंख्या रगणाः । अस्यदण्डकस्य लक्षणं तु - यत्र रेफान्कविः  
स्वेच्छया पाठसौकर्यसापेक्षया रोपयत्येष धीरैः स्मृतो दण्डको  
मत्तमातङ्गलीलाकरः ॥

स्थिर अविनश्चर stable, सुरवरेषु of Brahma, Vishnu, Indra and others, प्रसादः  
graciousness, क्षमोपेत forgiving, हा कष्टं misery, मोघे निष्फले without result,  
मोहतापे अज्ञानतापे burning due to ignorance, मोक्षद giver of Moksha, अहीशानां  
Vasuki's, अङ्गदा bracelet on the upper arm, विना इमौ तौ कालकामौ without  
these two who love Kala, रौरवीयाधिदौ hardship in Rauravi Hell and other  
Narakas for sinners, धिया प्रज्ञया by wisdom, गदा रोगा जरादयः disease, old age  
and the like.

Oh Isvara ! You are gracious to Brahma, Vishnu and other Gods.  
You are forgiving. You give Moksha to those who are ignorant. You are  
not born. You are the master of the Earth and the Sky. You are forgiving.  
You wear Vasuki as a bracelet on your upper arm. You save me from

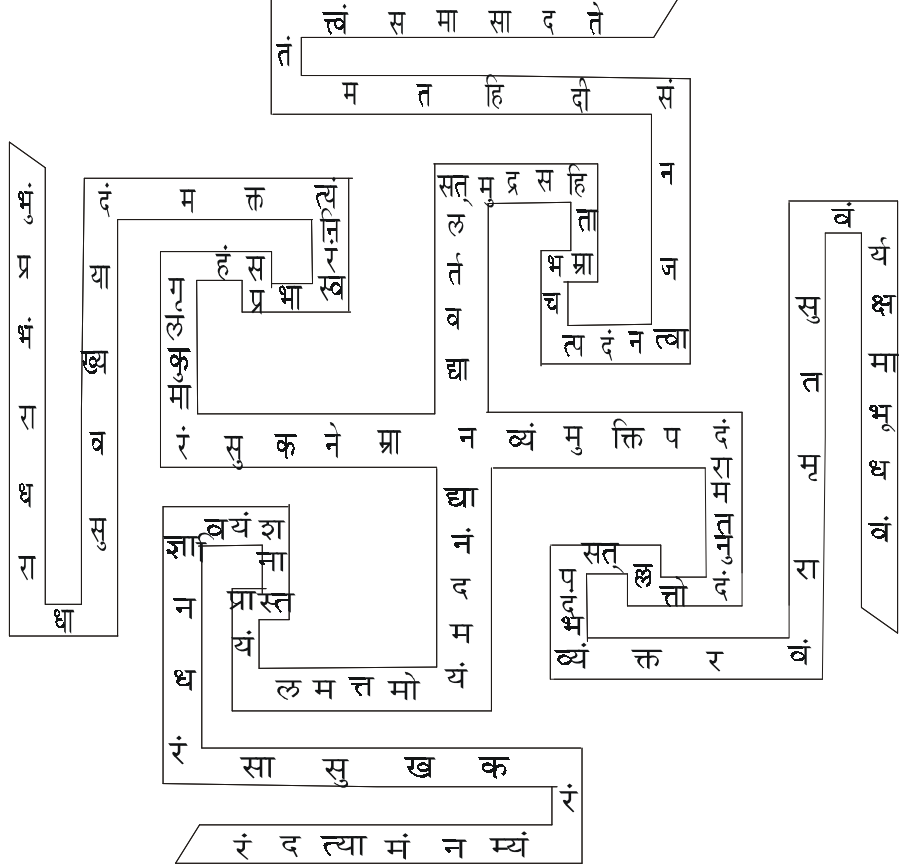
Rauravi hell and other worlds where sinners are tortured. You are eminently victorious in battle. You give wisdom to me, an animal. You remove old age, disease and other troubles. The metre is चण्डव्यष्टिप्रपातदण्डक वृत्तं. This metre is extremely difficult to compose. Both Avatara Kavi and Rajanaka Ratnakantha call this Sloka नन्दिकावर्त बन्धः



नव्यं मुक्तिपदं दरामतनुदं दत्तोल्लसत्सम्पदं  
 भव्यं व्यक्तरवं वरामृतसुवं वर्यक्षमाभूधवम् ।  
 नन्द्यानन्दमयं यमोत्तमलयं यं प्रास्तनानाशयं  
 विज्ञाज्ञानधरं रसासुखकरं रम्यं नमन्त्यादरम् ॥ 4  
 नम्रानेकसुरं रमाकुलगृहं हंसप्रभाभास्वरं  
 नित्यं त्यक्तमदं दयाख्यवसुधाधाराधराभं प्रभुम् ।  
 नन्द्यावर्तलसत्समुद्रसहिताताम्राभचञ्चत्पदं  
 नत्वा त्वां जनसंसदीहितमतं तत्त्वं समासादते ॥

(चन्द्रप्रभास्वामिस्तवन -8, 9) 5 नन्दावर्त बन्धः

These two Slokas form नन्दावर्त बन्धः.



## 21. भद्रकावर्त बन्धः

भाविदासहिते साररसा ते हि रमामय ।

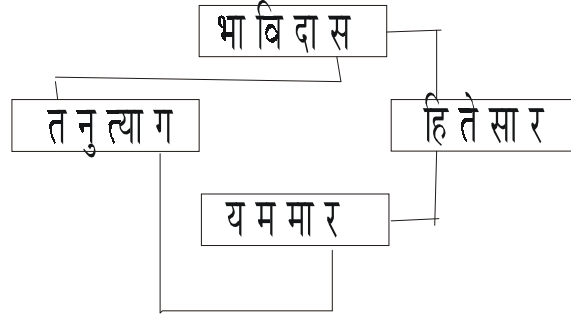
यममारतनुत्यागगत्या नुत सदा विभा ॥

(ईश्वरशतकं -103) 1 भद्रकावर्त बन्धः

भद्रक good, वर्तन setting in motion, association with, occupation, रमामय लक्ष्मीमय wealthy, विभा अतिशया दीप्तिः powerful light, भाविभ्यो दासेभ्यो च your worshippers and servants, यममारतनुत्याग humbled the pride of Yama and Kama.

Oh Isvara! You are wealthy. You do good to your devotees and servants. You humbled the pride of Yama and Kama. I pray to you always.

This is a type of स्वस्तिका. In this variety a number of groups of letters are अनुलोमप्रतिलोम.



सादासन्ना रिपूणां परसुखसुरपक्षोतितस्वस्थिरासा

सारास्थिस्वच्छभावा विभवनवभवित्राणभव्योत्तमासा ।

सामात्तव्योमरूपा तनुरमरनुतत्वात्पुरस्ताद्विलासा

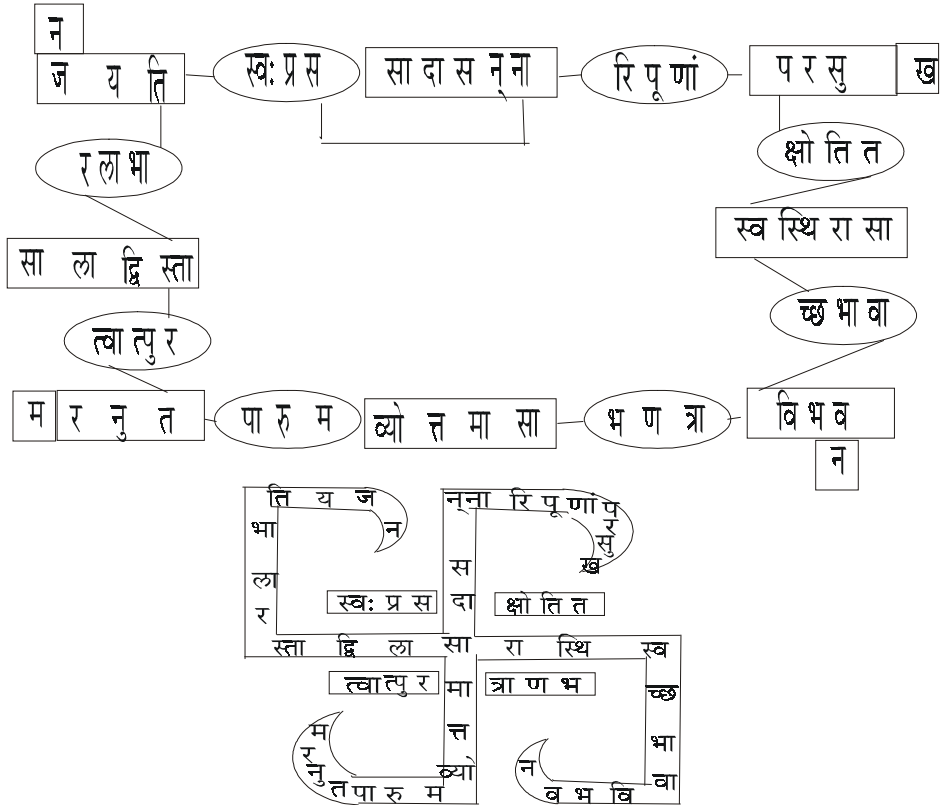
सालाद्विस्तारलाभातियजन जयति स्वःप्रसन्ना सदासा ॥

## (ईश्वरशतकं -104) 2 भद्रकावर्त बन्धः

हे अतियजन तव तनुर्जयति your body is more glorious than the best sacrifice,  
रिपूणां सादे विनाशे आसन्न engaged in the destruction of enemies, परमुखसुरपक्षे च  
तत्स्वन्तेन स्थिरासा steady on the side of Gods and against their enemies, सारः  
अस्थिस्वच्छभावा clear like bones, विभव ऐश्वर्येण नवभविनां नूतनसंसारिणां त्राणे  
रक्षणे भव्या उत्कृष्टा अपरुषो who protects newcomers to Samsara, पुरस्तान्निहिता  
विलासा यस्याः who has play before him, सालाद् विसृता taller than Devadaru  
tree, स्वः देवानां प्रसन्ना pleased with Gods, सदासा with servants.

Oh Isvara! Your body is taller than a Devadaru tree and more glorious than the best sacrifice. Rudra is the foremost in all Yagas. You are engaged in the destruction of enemies. You are always steadily on the side of the Gods. You are clear like bones. You protect newcomers to Samsara.

You are with servants and are playful. Two diagrams are given.



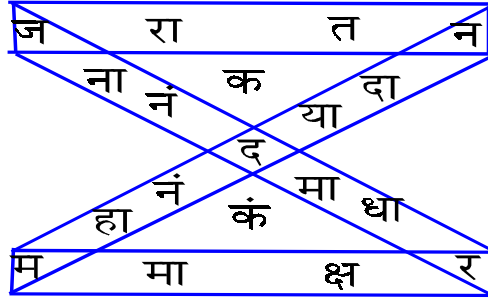
## 22. निःसाल बन्धः

महानन्द! दयादान! नतराज! जरान्तक! ।

जनानन्द! दमाधार! रक्ष मामममाक्षकम् ॥

(अलङ्कारचिन्तामणि -2.185) 1 निःसाल बन्धः

Oh Mahananda! You pity others. You make things happen. You end old age. You make men happy. You have great restraint. Save me! निःसाल is a type of स्वस्तिका.





## II. गोमूत्रिका बन्धाः

### 23. गोमूत्रिका बन्धः

पादगत गोमूत्रिका

गतिरुच्चावचा यत्र मार्गे मूत्रस्य गोरिव ।

गोमूत्रिकेति प्राहुर्दुष्करं चित्रवेदिनः ॥

(सरस्वतीकण्ठाभरणं -2.115) 1

When the configuration, or order, of the letters is up and down like the zigzag pattern of urine passed by the cow on the road, it is called गोमूत्रिका बन्धः. Those well versed in चित्रकाव्य are of the opinion that it is extremely difficult.

गोमूत्रिका is one of the most important Bandhas. It has various modifications. Bhoja treats this subject very exhaustively in his Sarasvati-kanthabharanam. He has three divisions based on पाद, अर्धश्लोक and the whole श्लोक. It has many varieties, both linear and circular, and is used in a variety of metres as well as mixed metres. In प्रतिलोम श्लोक गोमूत्रिका it is formed by one Sloka read normally and another read backward. It can also be in a mixture of languages. Strictly speaking, it should be depicted vertically but for constraints of space it is generally shown horizontally. There are various forms of depiction. Odd or even letters are identical in the पाद, अर्धश्लोक and the whole श्लोक.

वर्णानामेकरूपत्वं यत्वेकान्तरमर्धयोः ।

गोमूत्रिकेति तत्प्राहुर्दुष्करं तद्विदो यथा ॥

(काव्यादर्श -3.78) 2 अर्धश्लोक गोमूत्रिका बन्धः

अर्धयोः श्लोकपूर्वार्धोत्तरार्धयोः वर्णानां यत् तु एकान्तरं एकवर्णव्यवहितं  
 एकरूपकत्वं समानाकारत्वं तत् तादृशं दुष्करं दुःसाध्यं, एन केनापि  
 कर्तुमशक्यं, पद्यविरचनं तद्विदः चित्रकाव्यवेदिनः गोमूत्रिका इति प्राहुः,  
 चलतो गोर्मूत्राकृतित्वेन घटितत्वात् गोगोमूत्रिका इति प्राहुः।  
 षोडसकोष्ठद्वयेऽर्धद्वयं क्रमेण विलिख्येकान्तरविनियमेन वाचने श्लोकनिष्पत्ति-  
 रित्युद्धारः ।

It is called गोमूत्रिका बन्धः when the alternate letters are the same in  
 each half of the Sloka. Knowledgeable people say it is very difficult.

अयुग्म पादगत

काङ्क्षन्पुलोमतनयास्तनपीडितानि

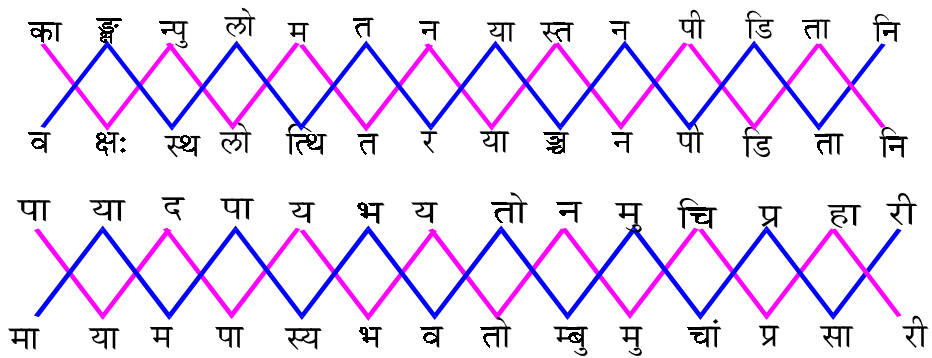
वक्षःस्थलोत्थितरयाञ्जनपीडितानि ।

पायादपायभयतो नमुचिप्रहारी

मायामपास्य भवतोऽम्बुमुचां प्रसारी ॥

(सरस्वतीकण्ठाभरणं -2.324) 3 अयुग्मतपाद गोमूत्रिका बन्धः

May Indra, who desires to press the breasts of Sachi, daughter of  
 Puloma, who wishes to get up hurriedly to embrace her, who killed Namuchi  
 and who spreads the clouds, remove your illusions and protect you from  
 dangers. This is अयुग्म पादगोमूत्रिका बन्धः, where the first and second as well  
 as the third and fourth Padas form the गोमूत्रिका बन्धः.



युग्मत

देवः शशाङ्कशकलाभरणः पिनाकी

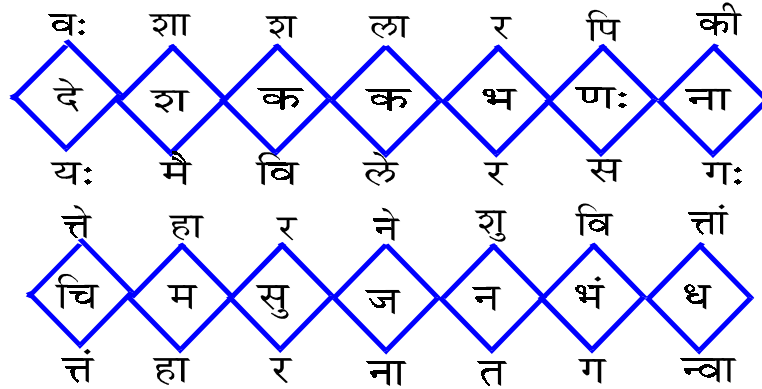
देवः शमैकविकलेभरणः सनागः ।

चित्ते महासुरजनेन शुभं विधत्तां

चित्तं महासुरजनानतभङ्गधन्वा ।।

(सरस्वतीकण्ठाभरणं -2.325) 4 युग्मतपाद गोमूत्रिका बन्धः

May Siva, who wears the Moon as an ornament, who holds the bow, Pinaka, who is in the hearts of Brahma and other Gods, who killed with patience Gajasura in battle, who wears a snake, whose bow was broken by Sri Rama by bending it and who ensures the completion of the actions of great Gods, do good to the world! This is युग्मत समपाद गोमूत्रिका बन्धः. There are an even number of letters in युग्मत. The two Padas are written one below other. Beginning with the first Pada the end is with the second Pada. Another style of depiction is given below.

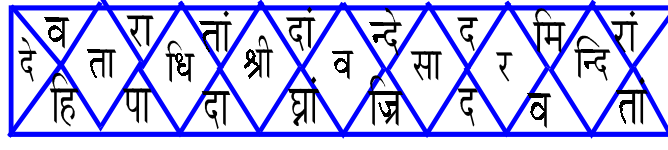


देवताराधितां श्रीदां वन्दे सादरमिन्दिराम् ।

देहितापाधिदा श्रीघ्नां वज्रि सादरवन्दिताम् ।।

(चित्रकाव्यं -10) 5 युग्मतपाद गोमूत्रिका बन्धः

I pray to Lakshmi, who is worshipped by Gods and who removes dangers. This Sloka is also द्विचतुष्क बन्धः.



समसंस्कृतप्राकृत

बाला विलासावलिहारिहासा लोलामला भावसहा सहावा ।

देहं हरन्ती सहसा सुरामा गेहं चरन्ती सहसाभिरामा ।।

(सरस्वतीकण्ठाभरणं -2.335) 6 पाद गोमूत्रिका बन्धः

The sixteen year old, charming, pure, fickle girl, whose playful laughter is endearing, who is capable of adopting many postures, Bhavas, is entering the house. This Sloka has the same meaning in two languages, Sanskrit and Prakrit, as well as being a पादगतगोमूत्रिका बन्धः, examples of which are extremely rare.

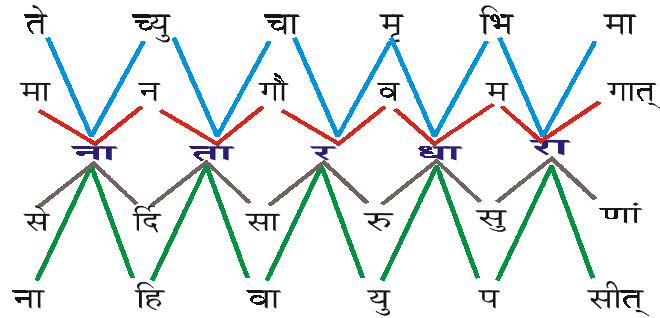
तेनाच्युताचारमृधाभिरामा मानानता गौरवधामरागात् ।

सेनार्दिता साररुधा सुराणां नानाहिता वारयुधा परासीत् ।।

(हरविजयं -48.74) 7 पाद गोमूत्रिका बन्धः

प्रतिपादं गोमूत्रिका मुरजबन्धश्च ।

Each line of this Sloka is मुरज बन्धः गोमूत्रिका बन्धश्च..



सदाव्याजवशिध्याताः सदात्तजपशिक्षिताः ।

ददास्यजस्रं शिवताः सूदात्ताजदिशि स्थिताः ।।

(देवीशतकं -81) 8 पाद गोमूत्रिका बन्धः

Oh Devi! You are always good. Men who have conquered their senses and have no pride as well as principal good men in Vishnu's abode of Parabrahma meditate on you. This Sloka is यमक, गोमूत्रिकाबन्धद्वय and जाल बन्धः. The commentator of this verse, Kayyata. extols the expertise of Chitra Kavya of Anandavardhana.

मंदारदामग्रदिमाभिरामा संदानदा कम्प्रतमाऽनुरागे ।

मंदावदाताम्रतमाधरा सा मंदाक्षदा नम्रगमांतराऽस्ति ॥

(चित्रप्रपञ्च -51) 9 पाद गोमूत्रिका बन्धः

दाम माल्यं garland, ग्रदिमा softness, कम्प्रतम अतिकामुक very much in love, अंदानं बन्धनं ties.

The Nayaka says this to the Nayika. You are soft like a garland of Mandara flowers. Your beauty binds me. I am very much in love with you.

अर्धश्लोकगोमूत्रिका

चूडाप्रोतेन्दुभागद्युतिदलिततमस्कन्दलीचक्रवालो

देवो देयादुदारं शममरजनतानन्दनोऽनन्यधामा ।

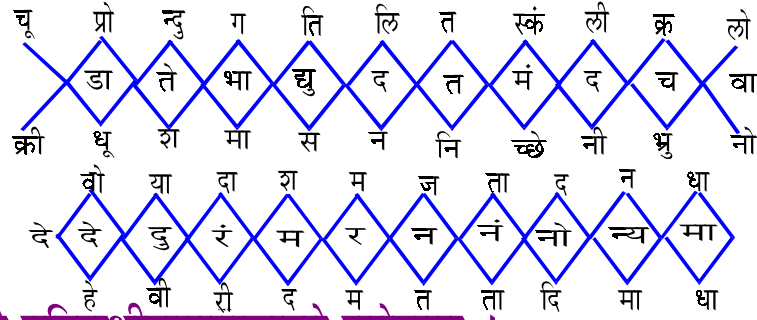
क्रीडाधूतेशभामा द्युसदनतनिमच्छेदनी च भ्रुवा नो

देहे देवी दुरीरन्दममरतनता नन्दिनोमान्यधामा ॥

(सरस्वतीकण्ठाभरणं -2.326) 10 अर्धश्लोक गोमूत्रिका बन्धः

प्रोत bound, संसक्त assembled कन्दली plantain, चक्रवाल a mountain, धूतेश Siva द्युसदना Gods, अच्छेदिनी covered.

May Siva, on whose head is the shining Moon which dispels darkness, give us joy and happiness! May lustrous Devi, Uma, who playfully pacifies furious Siva, who removes the weakness of Gods by merely lifting her eyebrows and who is always adored by Nandi, give us strength!



मदनो मदिराक्षीणामपाङ्गास्त्रो जयेदयम् ।

मदनो यदि तत् क्षीणमनङ्गायाञ्जलिं दधे ॥

(काव्यादर्श -3.79) 11 अर्धश्लोक गोमूत्रिका बन्धः

Kamadeva's weapon delivered from the corner of the eye of the woman with eyes like wine (shown favour by her) conquers me. My sins are pardoned. I fold my hands and bow to that benefactor in gratitude.

सुरराजमणीश्यामः स्थिरावरसुतापतिः ।

विरराज घृणी रामः सुरासुरकृतानतिः ॥

(साहित्यरत्नाकर -6.13) 12 अर्धश्लोक गोमूत्रिका बन्धः

स्थिरा भूमिः Earth, घृणी दयावान् compassionate, सुरराजमणि इन्द्रनीलमणि sapphire, वरसुता daughter.

Compassionate Sri Rama, blue like a sapphire, husband of Sita, who is worshipped by Gods and Asuras, was splendid.

नासुरोऽयं, न वा नागो धरसंस्थो न राक्षसः ।

ना सुखोऽयं नवाभोगो धरणिस्थो हि राजसः ॥

(किरातार्जुनीयं -15.12) 13 अर्धश्लोक गोमूत्रिका बन्धः

He is not an Asura nor a Rakshasa. He is not a serpent. He moves on the Earth. He is a happy man with great enthusiasm and Rajo Guna.

प्रवृत्ते विकसद्ध्वानं साघनेष्यविषादिभिः ।

ववृषे विकसद्धानं युधमाप्य विषाणिभिः ॥

(शिशुपालवधं -19.46) 14 अर्धश्लोक गोमूत्रिका बन्धः

विकसन् making loud sound, अविषादिभिः those without sorrow, विकसन् much, दान ichor, ववृषे rained, विषाणिभिः elephants, अप्य having got.

Money was given in charities at the start of the war. When the war began, with increasing tumultuousness, the elephants were without any qualms and entered the battlefield raining ichor.

**वादिता तरसा भीमा भेरीणां सकला ततिः ।**

**सादिता तत्र सायामा सारीणां सबला गतिः ।।**

**(हरविजयं -43.63) 15** अर्धश्लोक गोमूत्रिका बन्धः

The war drums were played loudly and ferociously in different ways. Horsemen and charioteers with other parts of the army were there with different movements. **Rajanaka Ratnakara** calls it गोमूत्रिकाजालबन्धः.

**सा ररास सरारासा साराराससरारसा ।**

**साररा ससरारासासारा राससरा रसा ।।**

**(हरविजयं -43.155) 16** अर्धश्लोक गोमूत्रिका बन्धः

Varahi was shining. She roared loudly. The enemy army had soldiers on foot. She rained arrows on them. She was breaking the burgeoning ranks dispassionately. She was like the Earth, due to her ability to bear everything. This verse is द्व्यक्षर, समुद्र यमक, प्रतिलोमानुलोम, गोमूत्रिका बन्धः, मुरज बन्धः, स्वस्तिका बन्धः, शक्ति बन्धश्च.

**यञ्चेष्टया तवे स्फीतमुदारवसु धामतः ।**

**यञ्चेतो यात्यवहितमुदा रवसुधामतः ।।**

**(देवीशतकं -87) 17** अर्धश्लोक गोमूत्रिका बन्धः

भवत्याः चेष्टया व्यापारेण श्रवणचिन्तनाध्ययनलक्षणेन by listening to, cogitating on and studying you, इन्द्रियादिनियमेन वा or by controlling the senses, यत एवैष वागीशायाश्चेष्टा by poetry, स्फीतं विकसितं blossoms, यञ्चेतः अवहितं च सावधानं संयतं मनः controlled mind, उदारवसु परमैश्वर्यं धनं great wealth, यञ्चेता मुदा happily, उपलक्षिता सत् noticed, धामते ज्योतिस्थानान्मोक्षलक्षणं Moksha, रवसुधां शब्दामृतं nectar of sound, याति प्राप्नोति obtains.

Oh Devi! By listening, pondering and meditating on you, or by controlling the senses, and so by composing poetry on you, the mind blossoms with gratification and is controlled, as a result of which it obtains the Amrita of sound from the place of Moksha. वे and व do not fit in the Bandha. Possibly तव is wrongly copied as तवे.

त्वदाज्ञया जगत्सर्वं भासितं मलनुद्यतः ।

सदा त्वया सगन्धर्वं समिद्धमरिनुत्तितः ॥

(देवीशतकं -94) 18 अर्धश्लोक गोमूत्रिका बन्धः

मलनुत् आवरणनिवारिणी prevent being surrounded, अरिनुत्तितः शत्रुप्रेरणः द्विपक्षनाशद्धतोः praised by enemies as he destroyed them, समिद्ध संलब्ध ज्ञानं knowledge obtained.

Oh Devi! All three worlds shine by your orders. You are praised Gods and even enemies. The letter मि in the last Pada should be सि for the Bandha.

नरकं कालमालाभरणा हि तरसा श्रिताः ।

नरकङ्कालमालभरणाहितरसाश्रिताः ॥

(ईश्वरशतकं -13) 19 अर्धश्लोक गोमूत्रिका बन्धः

Oh Isvara! You wear a garland of skulls. You killed Yama. This Sloka is also काञ्ची बन्धः.

रसारसारसार सारसारसार सा ।

रसा रसारसारसारसाररसारसा ॥

(ईश्वरशतकं -71) 20 अर्धश्लोक गोमूत्रिका बन्धः

Oh Isvara! You are not interested in Rasa or worldly existence or strength. You can live with enemies. The gait of Sarasa birds in lakes troubles me. In this Sloka is a rare combination of more than ten different types of शब्दालङ्काराः. द्व्यक्षरः, असंयुक्ताक्षरः, अर्धभ्रमः, समुद्रयमकं, माला यमकं, आवृत्त यमकं, गूढचतुर्थः, गूढतृतीयः, गूढत्रिंशदक्षरो वा, गोमूत्रकादयश्च बहवो बन्धा अत्र श्लोके पृथक्प्रस्तार्य प्रेक्षणीयः.



मेघाशो मघवान्देवः स्यादत्रत्यस्य सादने ।

मेघानामपि वा भावः सादमेत्यद्रिसादने ॥

(यादवाभ्युदयं -11.65) 21 अर्धश्लोक गोमूत्रिका बन्धः

Indra will be unsuccessful in troubling men living there. When we are on the hill, he will create trouble with a heavy downpour of rain. The illustrious commentator Appayya Dikshita rightly calls this गोमूत्रिका बन्धः and not तुरगपदगति as mentioned by an editor.

मास-वासर-साराऽव-वरा सारस-वास-सा ।

माऽऽसवाऽसरसाऽराववरा सारसवाऽसमा ॥

(लक्ष्मीसहस्रं -22.49) 22 अर्धश्लोक गोमूत्रिका बन्धः

मास month, वासर day of the week, मा shine, आसव असारसा no interest in life, अरा अव वरा do not give boons to enemies, सवा पूजा worship.

Lakshmi shines more than the Sun, who is the guardian of the month and the day of the week. She shines as she stays in a lotus. She has no interest in life. She does not give boons to enemies. This is a very difficult Sloka. It is चतुरक्षर, समुद्र यमक, अनुलोमप्रतिलोम and गोमूत्रिका, अनुलोमप्रतिलोम गोमूत्रिका बन्धाः.

प्रश्नोत्तर अर्धश्लोक गोमूत्रिका

कामाहार्युवतीममङ्गलवती कीदृग्ग्रहाणां गतिः

संबोध्या? वद मत्स्यवेधनपरः कीदृग्भवेत्पामरः? ।

कीदृग्वाल्मिकवेश्म? कोऽस्तनमुरो धत्ते? सुरैरुच्यते

गीः कीदृङ्? न कदापि कम्बुरहितं वाञ्छन्ति कं योषितः? ॥ 23

कीदृक्पान्थकुलं? तमो हरति का? किं चक्रसम्बोधनं?

रम्या चम्पकशाखिनः कथय का? कश्चाटचोऽर्थे भवेत्? ।

किं क्षिप्तं बलिवैरिणा? मुररिपोः काह्वा? श्मशानेऽस्ति का?

क्ष्मा कीदृग्भवति स्म पूर्वमधुना कीदृक्पुनर्वर्तते ॥

### (विदग्धमुखमण्डनं -3.18,19) 24

These two verses contain a number of questions. The answer is a Sloka which is in अर्धश्लोकगोमूत्रिका बन्धः. The answers are given alongside.

1. What is a young woman called? अजरा, not old. 2. What is the inauspicious movement of the planets called? अशुभा. 3. How is a moving planet addressed? (हे) चार, Oh, you mover! 4. How is a low person who beats a fish exalted? बलिशी, made of fish. 5. Who has a chest without breasts? ना, man. 6. What is the speech of Gods called? उदित, Sanskrit. 7. Which organ of the body do women dislike without a conch? भुज, (hand. The sign of a conch in the finger whorls is considered desirable). 8. How is an assembly of travellers? चार, going. 9. What dispels darkness? भा, light. 10. How is a wheel addressed? (हे) सार, with spokes. 11. What thing is beautiful about the Champaka tree? कलिका, buds. 12. What preposition is used for आटच्? अलच्, talkative. 13. What did the enemy of Bali throw? अनः, wheel. The enemy of Bali is Krishna who killed Sakatasura. 14. What is the name of the enemy of Mura? अ, Krishna, who killed the Asura Mura. 15. What is in the cremation ground? चिता, funeral pyre. 16. How was the Earth earlier? The answer is obtained by adding all the above answers resulting in अजरामशुभाचारबलिशीलविनोदिता. The meaning is that the Earth was pleased with the good practices of Aja, the father of Dasaratha, and Rama, as also the virtuous conduct of Bali. 17. How is the Earth now? The answer has to be in Gomutrika with the first line and has to be composed by the poet who is answering the questions. The solution given is भुजङ्गमनिभासारकलिकालजनोचिता. The complete Sloka is given below.

**अजरामशुभाचारबलिशीलविनोदिता ।**

**भुजङ्गमनिभासारकलिकालजनोचिता ।। 25** अर्धश्लोक गोमूत्रिका बन्धः

In the Kali Yuga, the earth is filled with men like snakes who have no substance.

अ ज रा म शु भा चा र ब लि शी ल वि नो दि ता  
 भु ज ङ्ग म नि भा सा र क लि का ल ज नो चि ता

गोमूत्रिकाबन्धस्य प्रश्नश्लोकः

अन्तस्थाः परतः कुतो जगदिदं कीदृक्सता कीदृशा

भाव्यं मौनिनमाह्वय प्रियतमं का किं विधत्तेऽङ्गना ।

सम्बुद्धिः क्व गुहस्य वा जनकता किं युष्मदस्मन्दसे-

वर्गाद्यक्षरतो भवन्ति वद के वर्णाः परे पञ्चमे ॥ 26

धीरिन्द्रस्य जितस्य दानवगणैः कीदृग्विदं किं व्यधा-

द्विन्यस्तान्तरकारकं भवति वा किं वर्णमिष्वर्थकम् ।

कानिन्दुस्तिथिरस्ति च क्व हृदयं कृष्णौ कथं भूभृतां

छन्दोधीर्भवति श्रुते क्व सुरभौ ब्रूते वियुक्ता च किम् ॥

(कवीन्द्रकर्णाभरणं -3.4) 27

रजिर्नृपविशेषः तातः पितृत्वेन विषयः कर्तव्यो यस्यां तादृशी इन्द्रस्य मतिः दिवं स्वर्गं आप  
 लेभे । रजेरिन्द्रत्वं प्रतिज्ञाय तेन दैत्यान्घातयित्वा ततोऽहं रजेः पुत्रोऽस्मीत्युक्त्वा  
 इन्द्रेणात्मपदं लब्धं इति हरिवंशे स्पष्टं - 'रजेः पञ्चशतं पुत्रान्हत्वा चेन्द्रोऽलभत्पदम् ॥ ल  
 लघु, भ आदिगुरुः.

There are 16 questions the answers to which, combined together, form the Gomutrika Sloka. The answers are given at the end of each question. 1. From what are Antasthas different? मद्. अन्तस्थाः यरलवाः are different from मद् मकारात्. 2. How is the world? यद् गमनशील, can go everywhere. 3. How are Sadhus? परभृत् परान् बिभर्ति, uphold others. 4. Address a silent man. अलाप वचनहीनः, dumb man! 5. Who goes to a lover? कामिनी कामुकी स्त्री, a woman in love. 6. What indicates address? सौ. 7. Who are Guha's parents? रंभे, Agni and Krittikas. 8. What is ङ for yours

and mine? अत्. 9. What letters are different in the fifth case? यम्माः. 10. How was Indra's mind after conquering the Danavas and obtaining Svarga? राजि-ताता. 11. What kills by inserting a letter in between? श्रं becomes शरं, arrow, by inserting अ between श् and रं. 12. What Tithi is without the Moon? अमा, New Moon day. 13. What is in the heart? यां, on ई Lakshmi. 14. What did the two Krishnas, Vasudeva and Arjuna, do to kings? असौ, destroyed them. 15. How does one become expert in metres? ल भे. 16. What does a Virahini say? The answer is a Sloka.

**गोमूत्रिकाबन्धश्लोकः**

**माद्यत्परभृतालापकमनीयातिसौरभे ।**

**अद्यमारजिता तापश्रममायामसौलभे ॥ 28 अर्धश्लोक गोमूत्रिका बन्धः**

Kokilas are cooing in the mango trees. On this Spring day, the Nayika got fever from being in love. .

**गोमूत्रिकाबन्धस्य प्रश्नश्लोकः**

**कः कन्दर्पनिषूदनो दनुसुतध्वंसं विधत्ते च कः**

**कीदृक् पर्वतसार्वभौमदुहिता लोकेन का पूज्यते ।**

**के कान्ताकुचकुम्भयोर्विदधते शोभामनल्पां पुनः**

**सङ्ग्रामं कलयन्ति के विरचितासक्तिश्च का मन्मथे ॥**

**(चित्ररत्नाकर -6.9) 29**

There are seven questions. The answers are given alongside, which combined together, form the Gomutrika Sloka. 1. Who destroyed Kama? धराधरसुतानेता, Siva, husband of Uma. 2. Who killed Danu's sons? क्षीराब्धितनयापतिः, Vishnu, husband of the daughter of the Ocean. 3. How is the daughter of the king of mountains? सुरासुरनता, worshipped by Gods and Asuras. 4. Who is respected by everybody? माता, mother. 5. What increases the splendour of the maiden's breasts, which are as big as pots? हारा, necklace. 6. Who takes part in battle? गतभया, the fearless. 7. What did Manmatha want to do? रतिः, intercourse. Combining these answers,

गोमूत्रिकाबन्धश्लोकः

धराधुरसुतानेता क्षीराब्धीतनयापतिः ।

सुरासुरनता माता हारा गतभया रतिः ॥

(चित्ररत्नाकर -6.10) 30 अर्धश्लोक गोमूत्रिका बन्धः

श्लोकगोमूत्रिका

पायाद्वश्चन्द्रधारी सकलसुरशिरोलीढपादारविन्दो

देव्या रुद्धाङ्गभागः पुरदनुजदवस्त्यानसंविन्निदानम् ।

कंदर्पक्षोदपक्षः सरससुरवधूमण्डलीगीतगर्वो

दैत्याधीशान्धकेनानतचरणनखः शंकरो भव्यभाव्यः ॥ 31

देयात्रश्चण्डधामा सलिलहरकरो रूढकन्दारविन्दो

देहे रुग्भङ्गरागः सुरमनुजदमं त्यागसंपन्निधानम् ।

मन्दं दिक्क्षोभनश्रीः सदसदरवधूखण्डनागीरगम्यो-

ऽदैत्यैधी बन्धहानावततरसनयः शंपरो दिव्यसेव्यः ॥

(सरस्वतीकण्ठाभरणं -2.327, 328) 32 श्लोकगोमूत्रिका बन्धः

पुर Tripurasura, दव forest fire, स्त्यानायाः dense, thick, रूढकन्दान् lotuses, रुक् affection, सदय with fear, अदैत्यैधी who does not allow Daityas to prosper.

May Siva, whose lotus feet are spread over the head of all the Gods, half of whose body is accepted by Gauri, who extinguished the forest fire of Daitya Pura, who subdued Kama, who is worshipped by great men and who has prosperity in his hand (to bestow on his devotees), protect you!

May worthy God Surya, whose rays evaporate water, who loves his devotees, who can conquer Aruhime by his brightness, who controls men and even Gods, who is the abode of peace and renunciation whose splendour destroys even the directions, who does not favour Daityas who instill fear in the women in the pleasure garden, who quickly destroys the ties of Samsara and is full of joy, give us happiness!

These two Slokas constitute श्लोकगोमूत्रिका बन्धः. The first letter of the second Sloka is written below the first letter of the first Sloka, and the

rest of the letters in all the Padas are completed in the same manner. The alternate letters in the two Slokas are identical. When read like गोमूत्रिका बन्धः, starting from the first letter of the first Sloka, the second Sloka is reproduced. Starting from the first letter of the second Sloka, the first Sloka is produced. The first Pada of the two Slokas only is illustrated.

पा या द्व श्र न्द्र धा री स क ल सु र शि रो ली ढ पा दा र वि न्दो  
दे या न्न श्र ण्ड धा मा स लि ल ह र क रो रू ढ क न्दा र वि न्दो

पातु ममक्षयस्थानापादनात् कमलापतिः ।

देव नाकमलेनाशा केवलानुभवेषपि वा ॥ 33

रातु ममाद्य यस्यानानादरः कमलाऽक्षतिः ।

पावनी कमलेसाशा मा वरानुभवेऽत्र वा ॥

(चित्रकाव्यं -48,49) 34 श्लोकगोमूत्रिका बन्धः

नाकमले स्वर्गरूप नरके Hell like Heaven.

Oh Kamalapati! Save me from Naraka in the form of Heaven! Give me Kaivalyam and Paramapada.

Oh Vishnu! You do not disrespect yor devotees. Give me the intelligence to accept your boons.

प्रतिलोम श्लोकगोमूत्रिका

सारसायनगा सेव्या पातु सा सुवनावनी ।

दासतानतपादा या नीलसारसलोचना ॥ 35

काचनाऽसमसारानी चादान्तातनुतापदा ।

देवतावतु साऽकोपा संसेव्या ननु सागसा ॥

(चित्रकाव्यं -46,47) 36 प्रतिलोम श्लोकगोमूत्रिका बन्धः

अदान्ताः नीचाः low people.

May Lakshmi with beautiful blue eyes, at whose feet devotees bow and who is served by dedicated people, protect me!

May the Goddess, who is never angry, who is served even by sinners

and who prevents dangers, save me!

पा या द्व श्च न्द्र धा री स क ल सु र शि रो ली ढ पा दा र वि न्दो  
दे या न्न श्च ण्ड धा मा स लि ल ह र क रो रू ढ क न्दा र वि न्दो  
दा स ता न त पा दा या नी ल सा र स लो च ना  
दा प ता नु त न्ता दा या नी रा सा म स ना च का

विपरीत श्लोकगोमूत्रिका

कामनीयकभासारभारनृत्तवचोनया ।

कारुनीतिकला साऽपि भावनृद्या वरोनता ॥ 37

चारुनीतिविलासा साऽपि हाऽवविद्याकरोच्चता ।

चामरीयविभासारहाववित्तकरोच्चया ॥

(चित्रप्रपञ्च -56, 57) 38 विपरीत श्लोकगोमूत्रिका बन्धः

कामनीयकं मनोहरं beautiful, आवारस्य protection, प्रकृष्टा उच्चता उत्कृष्टा आकाररूपः  
highest beauty of figure, शिल्पिनी sculpture, अपकर्षो श्लाघ्य praiseworthy, कच  
hair.

Both the verses form one sentence uttered by a lover who is happy after sex. Her hair is like that of a Chamara deer. Her words are weighty and dancing. Her Vilasa is full of Hara Vidya. Her figure is beautifully sculpted. I have got such a Nayika. The second half of the second Sloka is in Gomutrika with the first half of the first Sloka and the first half of the second verse is in Gomutrika with the second half of the first verse.

का म नी य क भा सा र भा र नृ त्त व चो न या  
चा म री य वि भा सा र हा व वि त्त क चो च्च या  
का रु नी ति क ला सा पि भा व नृ द्या व रो न ता  
चा रु नी ति वि ला सा पि हा व वि द्या क रो च्च ता

उभयानुलोमप्रतिलोमगोमूत्रिका बन्धः

सा मा मा पातु दयया शयदा भास्वराऽलका ।  
वासाऽवनी वरमहा भाविता नारदादिना ॥ 39  
क्षेमा तापाप्तिदहा या जयदा भासुराऽऽलोका ।  
साऽसावनीतरसा हा भुवि लूनाऽऽपदाताना ॥ 40  
आदित्यैरर्च्येताग्रचाभा या मञ्जीवस्तावाह्लादा ।  
सा लक्ष्मीः स्वश्रीदा क्लेशग्लायद्यातुस्तोमावासा ॥

(लक्ष्मीसहस्रं -22.46, 47, 48) 41 उभयानुलोमप्रतिलोम गोमूत्रिका बन्धः

This is a very rare instance of one Sloka being अनुलोम गोमूत्रिका बन्धः with a second Sloka and प्रतिलोम गोमूत्रिका बन्धः with a third.

Oh Lakshmi! Your hair shines. You protect devotees. You are worshipped by Narada and others. Take pity and protect me! This Sloka is अनुलोम गोमूत्रिका बन्धः with the next Sloka and प्रतिलोम गोमूत्रिका बन्धः with the third Sloka.

Oh Lakshmi! You do good. You burn all hardships. You grant victory. You shine like the Sun. So destroy our sins. This is अनुलोम गोमूत्रिका बन्धः with the first Sloka.

Oh Lakshmi! You are worshipped by Gods. You are pleased with my praise. May Sita Lakshmi, who stayed amidst Rakshasas who harm others, grant me a place in Heaven! This is प्रतिलोम गोमूत्रिका बन्धः with the first Sloka.

भिन्नच्छन्दोगोमूत्रिका बन्धः या भिन्नवृत्तानुलोमगोमूत्रिका बन्धः

नमत चन्द्रकलामयमण्डनं नगसुताभुजसंगतकन्धरम् ।  
हरमभाग्यरदं स्तवसादरं समितिरावणशासनविक्रमम् ॥ 42  
कामदं चण्डकम्रं मदामर्दिनं नागदन्ताज्यजय्यं गदाकबुरम् ।  
धीरशोभाभव्यस्तकंसासुरं नौमि नारायणस्यासमं विभ्रमम् ॥

(सरस्वतीकण्ठाभरणं -2.331, 232) 43 भिन्नवृत्तानुलोम गोमूत्रिका बन्धः

I bow to Hara, who is adorned with Chandra, whose shoulders are embraced by Parvati's arms, who destroys poverty, who is praised with



respect and who is victorious in subduing Ravana.

I bow to the incomparable glory of Narayana, who fulfills one's desires, fearful and beautiful, destroyer of pride, who was victorious over the fangs of Kaliya Naga (or the tusks of the elephant called Kuvalayapida), whose Gada shines with many variegated gems and who killed Kamsa with ease.

The first Sloka is in द्रुतवलम्बिनीवृत्तं, while the second Sloka is in a different metre स्रग्विणीवृत्तं, both of which, however, contain 14 letters. As the two Slokas in different metres are in गोमूत्रिका बन्धः, it is called भिन्नच्छन्दो-गोमूत्रिका बन्धः.

न विगाहते सलिलमाविलतामवदायमानजलदाहरितः ।

विशदीभवच्छशिरुचोऽपि दिशष्कलभा रसंति सितपत्रतया ॥ 44

स विना हठसरलता विभृतामवसायतो न च लसाहसतः ।

कृशलाभमृच्छति रुगापि भृशच्छलगौरवतिमितनेत्रपया ॥

(चित्रप्रपञ्चं -52, 53) 45 भिन्नवृत्तानुलोम गोमूत्रिका बन्धः

जलदा clouds, आविला कलुष्य turbid, अपदायमान giving water, विगाहते disappear, दिष्कलभा Diggajas, सितपत्रा Hamsas.

अवसायतः क्षीयमाणत्वात् diminish.

This is a description of Autumn. The water-bearing clouds have no water in them now. The Moon is clear. Diggajas are resting like Hamsa birds. The metre is प्रमिताक्षरा वृत्तं.

A Sakhi is telling a Manini Nayika. Show less of your anger. Discard your stubborn attitude. The Nayaka's tears honour you. I get little profit but tell you the truth for the sake of the result. The metre is तोटक वृत्तं.

अग्रहीतशरत्समयागमया किमयासि तमन्ननयादनया ।

अनुतापमयव्यवशायवशादवशा दयितव्यसखीजनया ॥ 46

जगृहेत सरतिमतागमया प्रमदासिकामदनसादरया ।

तनुतां प्रमेयभवदीयदशा भवनादयेतरसभूजवया ॥

(चित्रप्रपञ्चं -54, 55) 47 भिन्नवृत्तानुलोम गोमूत्रिका बन्धः

नमन्नायकः bowing to the Nayaka, अवसादयति troubles.

आसिका स्थितिः condition, मदने सादकरया Kama as rider, अपेतः subdued, जव speed, रसभुवः रागोत्पत्ति attraction.

The Sakhi is telling the Nayaka after saluting him. The Nayika has not taken advantage of the Autumn Season. She is helpless though she suffers from remorse. The Sakhis are also suffering. The metre is तोटक वृत्तं.

The Duti is saying this to the Nayaka. The Nayika is very much in love with you. She has considered Rati with you. You should be kind to her. The metre is प्रमिताक्षरा वृत्तं.

सविभ्रमं तत्परिवृत्तिवेलाऽऽमागत्य या हारततिः पपात ।

अनंगना आवसरप्रकीर्णा शुद्धप्रताना कुसुमच्छटा सा ।। 48

जीवितऽमंग यया दृजुवेशा रागमयाधरभाजितायाभा

मानमनाप्तवती रतिकीर्त्या नुद्धतताऽप्यऽकुकामभटाऽतः ।।

(चित्रप्रपञ्च -54a, 55a) 49 भिन्नवृत्तानुलोम गोमूत्रिका बन्धः

क्रोधात् परिवृत्तिः change is due to anger, प्रतानो नाटके रंगादेव stage in a drama. ऋजु truth, अनुद्धतो वेषः, रागमयस्य अधरस्य भा the light of the red-coloured lips, अतिजपा a flower, अंतर्मनसि in her heart, अकुत्सितः कामरूपो भटः servant in the shape of Kama.

The Nayaka is telling th Manini Nayaki, who saw him suddenly when she was on her way to the temple for worship. The Nayika looks as if she is entering the stage looking like a flower, offered as Bali to Rati. The metre is उपजाति वृत्तं.

A chaste woman is described to her Sakhis. Her lips are red like a Japa flower. She is respected for her control over Kama, who is like her servant. The underlined letters do not match. The metre is दोधक वृत्तं.

भिन्नवृत्तप्रतिलोमगोमूत्रिकाबन्धः

धामनिराकृततामसलोका धातृमुखैर्विनता निजदासैः ।

पापमशेषमपाकुरुषे मे पादु विभूषितराघवपादा ।। 50

कृपानघत्रातसुभूरदुष्टा मेध्या पारिषदाम भूपा ।

**पदावनि स्त्यानसुखैर्नृप्ता कान्त्या समेताधिकृताऽनिरोधा ।।**

**(पादुकासहस्रं -945, 946) 51** भिन्नवृत्तप्रतिलोम गोमूत्रिका बन्धः

Oh guardian of Rama's feet! You remove the suffering due to fear (caused by Indra) of the Gopis. You are situated in your own experiences. You can remove the difficulties of Samsara. You are famous because of your own brightness. You surely become my protector. This Sloka is in स्रग्विणीवृत्तं.

Oh Paduka, by your brightness you spurn men with the qualities of Asura, adored by Brahma and other Gods, adorning Rama's feet, remove my unlimited sins.

Oh Paduka, you save men who have committed great sins by your pity for them. Aryavarta has been cleansed by your rays. You are the king in an assembly of good men. You are not satisfied with many pleasures. You are always surrounded by bright light. You cannot be resisted, Come to me (during Puja).

The first Sloka is written in the normal manner. The second Sloka is written backward. When read like Gomutrika the two Slokas are again developed. These Slokas constitute भिन्नवृत्तप्रतिलोमगोमूत्रिका बन्धः.

As the two Slokas in different metres are in गोमूत्रिका बन्धः, it is called भिन्नच्छन्दोगोमूत्रिका बन्धः. **Vedanta Desika** calls it भिन्नवृत्तानुलोमगोमूत्रिका बन्धः.

**विपरीत प्रतिलोमगोमूत्रिका बन्धः**

**विनायकं दानसुगन्धिवक्रं स्मिताननं मन्दचरं कथासु ।**

**नमामि विघ्नावलिहारिसारं सतीसुतं शंकरवल्लभं च ।। 52**

**चलल्लतारब्धशमं सुभासं संसारहारं बहुविप्रमान्यम् ।**

**सुधाकरं चन्द्रमसं नतोऽस्मि सवर्णगर्भं नवकम्बुनाढ्यम् ।।**

**(सरस्वतीकण्ठाभरणं -2.329, 330) 53** विपरीत प्रतिलोम

गोमूत्रिका बन्धः

I bow to Ganesa, the son of Parvati and beloved of Siva, whose face smells of ichor, who smiles at illuminating discourses, who moves slowly,

and who is the foremost among those who remove obstacles .

I bow to Chandra, who pacifies the waving creepers, who has beautiful light like a garland of the Universe, who is praised by many Brahmins, who is the storehouse of Amrita, who is situated in the middle of equal letters and who shines like the new conch.

The first half of the first Sloka is in गोमूत्रिका बन्धः with the second half of the second Sloka written in reverse order starting with the last letter.

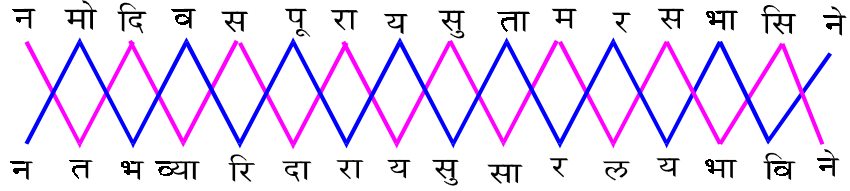
**अर्धगोमूत्रिका प्रस्तारः**

**नमो दिवसपूराय सुतामरसभासिने ।**

**नतभव्यारिदाराय सुसारलयभाविने ॥**

**(सरस्वतीकण्ठाभरणं -2.336) 54 अर्धगोमूत्रिका प्रस्तारः**

I bow to Surya, who shines on the beautiful lotuses, who destroys the enemies of his devotees, who has a divine figure and expression, and who fills the day. This Sloka is not in अर्धगोमूत्रिका. But when the two halves are written and read as for अर्धगोमूत्रिका, a new प्रस्तार Sloka is formed.



**प्रस्तारश्लोकः**

**नतदिव्यासदाराय सुसामलसभासिने ।**

**नमो भवारिपूराय सुताररयभाविने ॥**

**(सरस्वतीकण्ठाभरणं -2.337) 55**

I bow to beautiful and swift Surya, who is revered by Gods, who is without enemies and who shines more brightly by being praised in Sama verses.

## 24. धेनु बन्धः

गोमूत्रकाधेनुः

चतुर्णामपि पादानां क्रमेण व्युत्क्रमेण च ।

इयं गोमूत्रिकाधेनुर्वैपरीत्यवशेन ॥

(सरस्वतीकण्ठाभरणं -2.116) 1

विपरीत reversed, contrary, व्युत्क्रम inverted order, transgression.

All the four Padas are written in order, in reverse and in inverted order to form Gomutrikas Dhenu. In Prastara only one Chhandas is formed while in Dhenu many Chhandas are produced.

मम स्फुरतु चिद्रतः सततचुन्त्यरक्षामतिः

समस्तरविचित्रस्तुतरुचिः स्मरक्षेमकृत् ।

समद्धिरतचिन्तितः कृतविचित्ररत्यामयो

नमस्करणचिह्नितस्मितरुचिर्हरः सामरः ॥

(सरस्वतीकण्ठाभरणं -2.338) 2 धेनु बन्धः

सामरः सदेवः with Gods, समस्त द्वादश twelve, चित्रिता अतिशयीकृता increased, कृत् छिनत्ति breaks, आमयाः diseases, ऋद्धिः prosperity.

May Siva be always present in my conscience! He destroyed the welfare of Kama. He cured Rati's disease in a strange manner. He is the cause of all prosperity. His brilliance exceeds that of the twelve Adityas. He always thinks of protecting others. He smiles at praise.

## 25. जाल बन्धः

सदाव्याजवशिधायाताः सदात्तजपशिक्षिताः ।

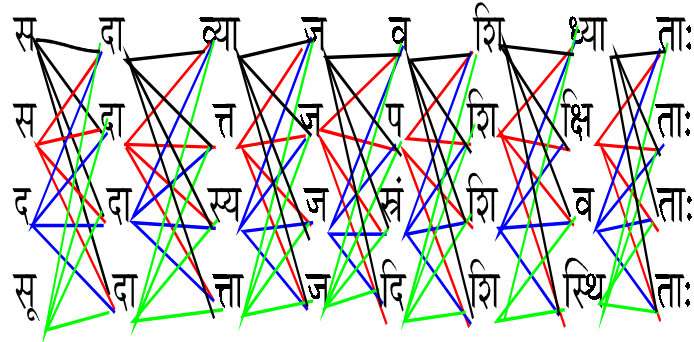
ददास्यजस्रं शिवताः सूदात्ताजदिशि स्थिताः ॥

(देवीशतकं -81) 1 जाल बन्धः

अनन्तरप्रक्रान्ताप्रत्यभिज्ञायमकश्लोकेन सहामुना गोमूत्रिकाबन्धेन सह जालबन्धोऽयम् । केचित्त्वनेन (केवलेन) गोमूत्रिकाबन्धेन केवलेनैव जालाकृतिं विलिखन्ति तत्र यथानुरूपे युक्तायुक्तविचारे जालस्य प्रयोगतत्त्वविद-चित्रकाव्यकरणकुशलाः कवयः प्रमाणम् ॥

जाल net, अजस्रं अनवरतं ceaselessly, शिवताः श्रेयस्त्वानि good, ददाति give, सदा अव्यजैः निर्दम्भैः वशिभिः जितेन्द्रियैः ध्याताः चिन्तिताः pondered on always by men who have conquered their senses and have no pride, सूदात्ताजदिशि स्थिताः सिष्ट उदात्ताः ऊर्जिताः प्रधानाः या अजदिक् विष्णुस्थानं परं ब्रह्म तत्र स्थिता principal good men who are in Vishnu's abode of Parabrahma.

Oh Devi! You are good always. Men who have conquered their senses and have no pride as well as chief good men in Vishnu's abode of Parabrahma meditate on you. The 2, 4, 6, 8th letters of each Pada are the same. This Sloka is यमक, गोमूत्रिकाबन्धद्वय and जाल बन्धः. The commentator Kayyata explains the expertise of Chitra Kavya of Anandavardhana.



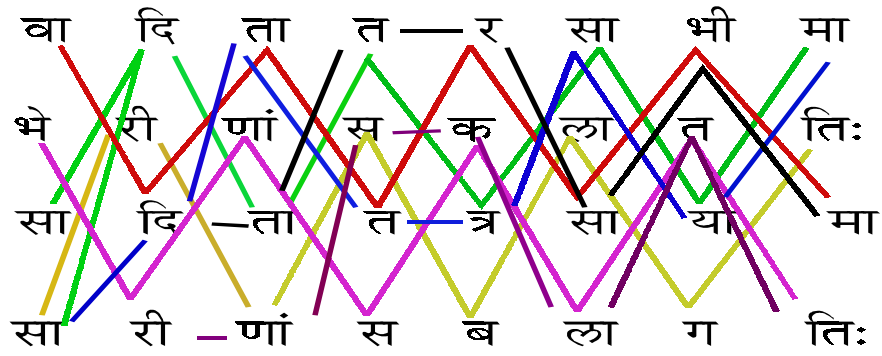
वादिता तरसा भीमा भेरीणां सकला ततिः ।

सादिता तत्र सायामा सारीणां सबला गतिः ॥

(हरविजयं -43.63) 2 जाल बन्धः

भेरी war drums.

The war drums sounded loudly in all directions. The army moved as the cavalry rode on their horses. This net is not as good as the previous one. This Sloka is also गोमूत्रिका बन्धः.



सा व्यधादक्षताशस्ताः सन्नयो धामहासिना ।

सव्यधा दक्षताशस्ताः सन्नयोधा महासिना ॥

(हरविजयं -43.37) 3 जाल बन्धः

सः Kumara, ताः सेना army, दक्षतया expertly, शस्ता ordered, व्यधाद् अकरोत् did, सन्नयोधाः सव्यधाश्च killed enemy warriors near by, अक्षताशो अखण्डितास्थः remained unbroken, सन्नयः सुनीति with good morality, धामहासिना तेजसा प्रहसनशालिना smiling with radiance, महासिना with his great sword.

Kumara expertly made his army unbreachable. He killed enemy warriors nearby with his great sword, smiling with radiance. This is also Kanchi, Muraja and Gomutrika Bandhas. The diagram is the same as above.

## 26. शरयन्त्र बन्धः

उद्धारः

चतुष्पि च पादेषु पङ्क्त्यो लिखितेष्विह ।

आदेरादेस्तुरङ्गस्य पादैः पादः समाप्यते ॥

(सरस्वतीकण्ठाभरणं -2.318) 1

The four lines are written in rows. In each line the letters follow the moves of the knight in chess when the same line reappears.

What Bhoja says is true. But it does not explain the reason for the nomenclature of the Bandha. However, it is possible to look at this as a variety of Gomutika with one line removed. When the connecting lines are drawn it looks like an arrow machine, the meaning of शरयन्त्र. The pairs of letters 2,18; 10,26; 4,10; 12,28; 6,22; 14,30; 8,24; 15,32; are repetitions. This will be clear from the diagram showing the repeated letters.

. 1 . 2 . 3 . 4  
. 1 . 2 . 3 . 4  
. 1 . 2 . 3 . 4  
. 1 . 2 . 3 . 4

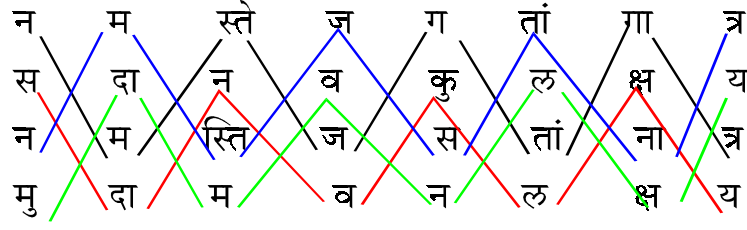
नमस्ते जगतां गात्र सदानवकुलक्षय ।

नमस्तिऽज सतां नात्र मुदामवन लक्षय ॥

(सरस्वतीकण्ठाभरणं -2.317) 2 शरयन्त्र बन्धः

Oh Vishnu! You are not born! I pray to you! Favour me by looking at me. You destroyed the entire family of Diti. The whole world is your body. You ensure peace. There is no one among good people like you.





हरनन्दन मान्याद्य गजानन विनायक ।

वर नन्दय मामद्य प्रजाधनद नायक ।।

(चित्रकाव्यकौतुकं -49) 3 शरयन्त्र बन्धः

Oh elephant-faced Vinayaka, son of Siva, foremost among the respected, make me Rama Rupa happy today!

हरिण्याऽपि सभापूज्या भवदीयतनूपुरः ।

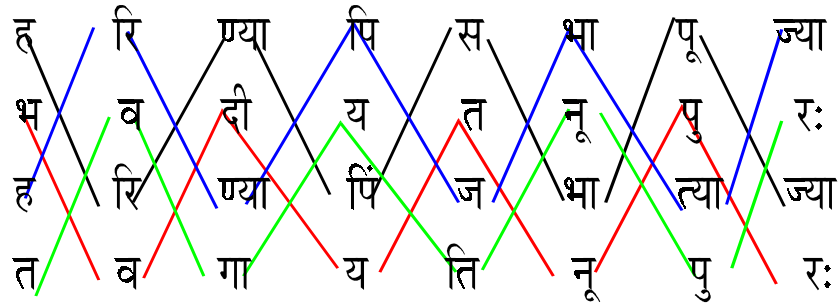
हरिण्यापिजभा त्याज्या तव गायति नूपुरः ।।

(चित्रप्रपञ्च -61) 4 शरयन्त्र बन्धः

पद्यद्वितीयपदयोद्विती शरयन्त्र बन्धः.

तन्वाः शरीरस्य परोऽग्रे in front of your body, हरिणी मनोहरिणी delightful, अपिजा उच्छृङ्खलाभा the light of the raising anklets, हरिण्यः सरोविशेषाणि the matter of the lake, तव नूपुरः गायति your anklets are singing.

A lover is addressing his beloved. The assembly should worship your body by the lake. Your anklets are singing delightfully and shining while moving up and down.



### III. मुरज बन्धाः

#### 27. मुरज बन्धः

उद्धारः

अत्र पादचतुष्केऽपि क्रमशः परिलेखते ।

श्लोकपादक्रमेण स्याद्रेखासु मुरजत्रयी ॥

(सरस्वतीकण्ठाभरणं -2.112) 1 मुरज बन्धः

In this Bandha, all the four Padas are written one below the other. When the diagonal lines are drawn and extended to join each other, the letters are shifted slightly and placed on the diagonal lines. There are two rhombuses, called मुरज or मृदङ्ग, drum, adjoining each other, while another overlies both. The Sloka can be read by following two diagonal lines of a rhombus. The letters are arranged like the lacing of the leather thongs on a मृदङ्ग, drum. The pattern of repetition of letters is as follows.

. 1 2 . . 3 4 .  
. 1 2 . . 3 4 .  
. 5 2 . . 3 6 .  
. 5 2 . . 3 6 .

तिर्यग्रेखा लिखेत्पञ्च नवोर्ध्वास्तत्र पङ्क्तयः ।

अष्टकोष्टास्चतुस्रः स्युस्तासु श्लोकं लिखेत्क्रमात् ॥

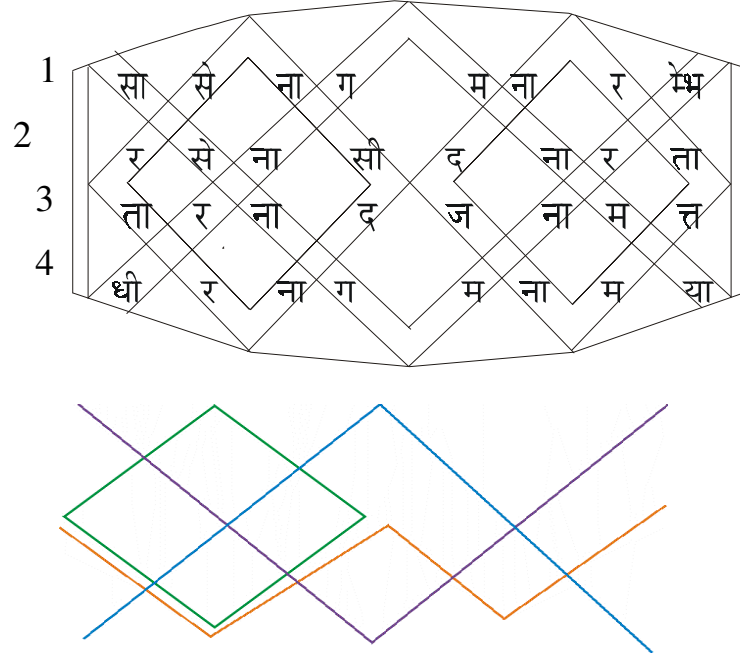
तत्राद्यद्वित्रितुर्यासु तुर्यत्रिद्व्याद्यपङ्क्तिषु । आद्यद्वित्रिचतुःपञ्चषट्सप्ताष्टमकोष्टगः ।

दृश्यते प्रथमः पादश्चतुर्थश्चैवमेव हि । चतुर्थपङ्क्तिप्राथम्यात्प्रथमावधि-

वीक्षणात् । द्वितीयादावाद्यवित्र्योद्वितुर्ये त्रितुरीयके । तुर्यत्रिद्व्योस्तृतीयाद्ये  
 द्वित्रिपञ्चमयोस्तुर्यषष्ठसप्तमयोः क्रमात् ।  
 तृतीयान्त्ये च लक्ष्योऽयमथान्यः क्रम उच्यते ॥  
 आद्यन्त्ययुग्मयोः षड्क्त्योश्चिन्त्यो गोमूत्रिकाक्रमः ।  
 कृत्वैकं द्वितयं द्वे च द्वयमेकमिति क्रमात् ॥  
 यद्वा द्वितयमेकं च द्वयमेकं च द्वयं पुनः । स्वपङ्क्तिप्रक्रमादेव विन्यासद्वितयं  
 भवेत् । यद्वा प्रथमतुर्याङ्घ्री स्वपङ्क्त्योस्तदनुक्रमात् । द्वितीयोऽङ्घ्रिद्विती-  
 यस्यां क्रमादाद्यचतुष्टये । व्युत्क्रमेण द्वितीयस्यां तृतीयस्यां क्रमेण च ।  
 द्रष्टव्यो हि तृतीयोऽङ्घ्रिरन्त्यकोष्ठ चतुष्टये । विन्यासभेदास्त्वन्येऽपि सन्त्येव  
 बहवोऽत्र हि ॥  
 विस्तरात् न लिख्यन्ते स्वयमूह्या विचक्षणैः ॥ इति कलापकं ।  
 (मल्लिनाथ -शिशुपालवधं 19.29)  
 सा सेना गमनारम्भे रसेनासीदनारता ।  
 तारनादजनामत्त धीर नाग मनामया ॥

(शिशुपालवध -19.29) 2 मुरज बन्धः

This is a description of the beginning of the battle. The soldiers were  
 making very loud sounds like lions roaring. With brave elephants and  
 without any afflictions, the army was enthusiastic to begin the battle. The  
 four lines are read as indicated below the drum. The diagram is the same for  
 all the following Slokas.



शरला बहुलारम्भतरलालिबलारवा ।

वारलाबहलाऽमन्दकरला वहलामला ॥

(काव्यालङ्कार -5.16) 3 मुरज बन्धः

शर reeds, वारला swans, करला grasping hands

How is Autumn? It is with reeds and slowly begun with the sound of many bees. There are many swans moving fast like kings, who are about to invade another country, with grasping hands. This Sloka is also found in [Mammata's Kavyaprakasa](#) 10.379.

साये नागमनारम्भे रसेनासीदनारत ।

तारनादजमा मत्तधीरनागननामया ॥

(चन्द्रालोक -5.page 156) 4 मुरज बन्धः

The elephant battle had not begun. There was a loud sound. The place was filled with elephants which had come bravely without interruption and had gone berserk.

ससार सा ससारसाऽस-सार-सास-सार-सा ।

**ससारसाससारसा स सारसास सार-सा ।।**

**(अलङ्कारकौस्तुभं -7.42) 5 मुरज बन्धः**

सा Radha, सरसारसा सलीलाकमला with the lotus of Lilas, अससार with, सारे गमने while moving, सासो sleep, सारं strength, स्यति loses, आरसा with Rasa, सारसा Chakravaka birds, सस started, रस sound, अस shining, सः Sri Krishna, सारसानां of Sarasa birds, आसस्य, सारः steadiness, ततु is, सति destroys.

This Sloka describes Radha going out of the harbour in the morning. Radha had little strength because she was sleepy. She was still with the lotus of Lilas. Chakravakas were making sounds. Radha's steadiness and movement like a Sarasa bird were destroyed on seeing radiant Sri Krishna. This Sloka is also बन्धकवाट गोमूत्रिका मुरज बन्धाः, द्व्यक्षरः and सर्वयमकं.

**स व्यधादक्षताशस्ताः सन्नयो धामहासिना ।**

**सव्यधा दक्षताशस्ताः सन्नयोधा महासिना ।।**

**(हरविजयं -43.37) 6 मुरज बन्धः**

सः Kumara, ताः सेना army, दक्षतया expertly, शस्ता ordered, व्यधाद् अकरोत् did, सन्नयोधाः सव्यधाश्च killed enemy warriors near by, अक्षताशो अखण्डितास्थः remained unbroken, सन्नयः सुनीति with good morality, धामहासिना तेजसा प्रहसनशालिना smiling with radiance, महासिना with his great sword.

Kumara expertly made his army unbreachable. He killed enemy warriors nearby with his great sword, smiling with radiance. This is also Kanchi, Muraja and Jala Bandhas.

**सा ररास सरारासा साराराससरारसा ।**

**साररा ससरारासासारा राससरा रसा ।।**

**(हरविजयं -43.155) 7 मुरज बन्धः**

Varahi was shining. She roared loudly. The enemy army had soldiers on foot. She rained arrows on them. She was breaking the burgeoning ranks dispassionately. She was like the Earth, due to her ability to bear everything. This verse is द्व्यक्षर, समुद्र यमक, प्रतिलोमानुलोम, गोमूत्रिका बन्धः, मुरज बन्धः,

स्वस्तिका बन्धः, शक्ति बन्धश्च.

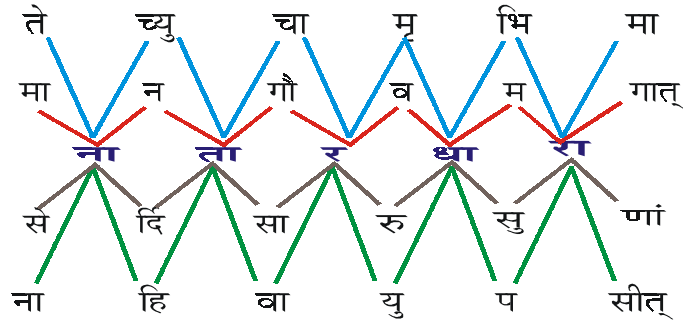
तेनाच्युताचारमृधाभिरामा मानानता गौरवधामरागात् ।

सेनार्दिता साररुधा सुराणां नानाहिता वारयुधा परासीत् ॥

(हरविजयं -48.74) 8 मुरज बन्धः

प्रतिपादं गोमूत्रिका मुरजबन्धश्च ।

Each line of this Sloka is मुरज बन्धः गोमूत्रिका बन्धश्च.



या दवामानन्दपदमाननमानदा ।

दानमानमाक्षमानित्यधनमानवमानिता ॥

(देवीशतकं -15) 9 मुरज बन्धः

दम control of senses, अनवम श्रेष्ठ best, आनन्दपद joy, आननमानदा मुखस्य मानं पूजा ददाति she allows you to worship her face, दानं gives, मानं ज्ञानं knowledge, क्षमा beatitude, नित्यधन permanent riches, मानवमानिता worshipped by men.

Devi bestows joy and control of senses. She permits you to worship her face. She gives knowledge and permanent riches. Men worship her. There is an extra letter क्ष in the third Pada.

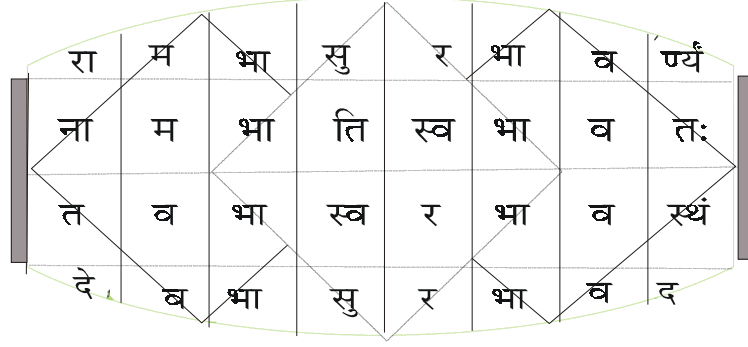
राम! भासुर भावर्ण्यं नाम भाति स्वभावतः ।

तव भास्वरभावस्थं देव! भासुरभावद ॥

(साहित्यरत्नाकर -6.17) 10 मुरज बन्धः

भासुरभाभिः निर्मल ज्ञान clear knowledge, भास्वरभावेषु शुद्धमनस्वेषु तिष्ठतीति  
भास्वरभावस्थं in those with pure minds, भासुरभावद तेजिस्वित्वप्रद bestow lustre.

Oh Sri Rama! Your name shines with natural clear knowledge. You are in the minds of pure men. You bestow lustre. The diagram is shown differently.



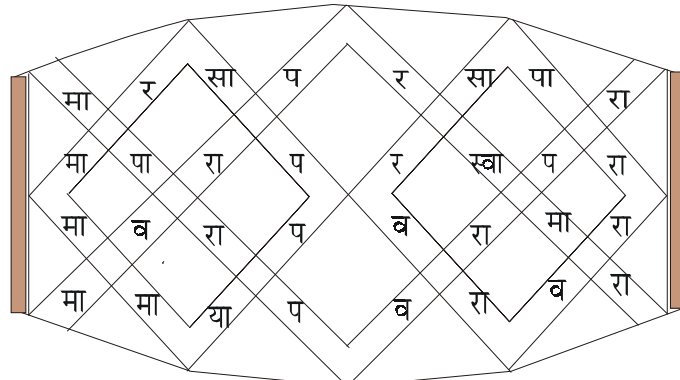
मारसा परसापारामापारापरस्वापरा ।

मावरापवरामारामामायापवरावरा ।।

(मन्दामरन्वम्पू -5.11) 11 मुरज बन्धः

The pattern is different. The letters have to be read along zigzag lines.

1 . . 2 3 4 . 5  
1 . . 2 3 4 . 5  
1 . . 2 6 7 . 5  
1 . . 2 6 7 . 5



**प्रश्न श्लोकः**

राज्ञः का जयकारिणी घनघटा कीदृक् सतां कः प्रियः

कीदृक् तोयविवर्जिता च सरसी सूक्तिः कवेः कीदृशी ।

कीदृग् धैर्यवतां ततिः सुमनसां वृन्दैर्न का स्पृश्यते

फुल्ला केन युता प्रसूनकलिका क्षोणीरुहोदञ्चिता ।।

(चित्ररत्नाकर -6.7) 12

There are eight questions with their answers written alongside. 1. What is the cause of the king's victory? सेना, army. 2. How is घनघटा? असारजसरश्रीधना. 3. Who is liked by good men? साधुः, a Sadhu. 4. How is a lake without water? असारसा, not like a lake or without Sarasa birds. 5. How is the poet's verse? सारसाररसा, excellent. 6. How is the conduct of brave men? अयुक्तभीः, without fear. 7. What part of an expanded flowers is not touched? रसा, nectar. 8. By what is क्षोणीरुहा, a land lotus, joined? रजसा युता. Joining all the answers a new Sloka is formed which is in Muraja Bandha. **Chakrakavi** also gives the उद्धार for Muraja Bandha in seven verses.

**मुरजबन्धश्लोकः**

सेनासारजसारश्रीधना साधुरसारसा ।

सारसाररसायुक्तभी रसा रजसा युता ।।

(चित्ररत्नाकर -6.7) 13 मुरज बन्धः

**एकाक्षरमुरज बन्धः**

श्लोकस्यैतस्य पादेषु लिखितेषु चतुर्ष्वपि ।

त्रिमृदङ्गकरीह स्याच्चतुरेकाक्षरावली ।।

(सरस्वतीकण्ठाभरणं -2.113) 14 एकाक्षरमुरज बन्धः

Writing the lines as before, three drums are formed again. The difference here lies in that the same letter is in each drum at the top, bottom and the sides of all the three drums.

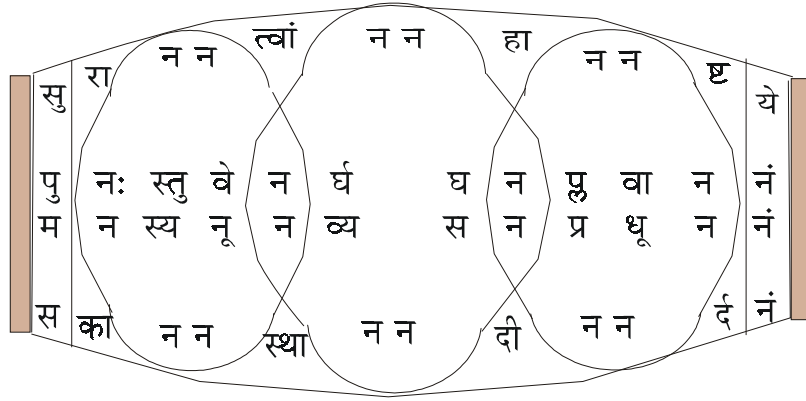


सुरानन त्वां न न हाननष्टये पुनःस्तुवेऽनर्घघनप्लवाननम् ।

मनस्यनूनव्यसनप्रधूननं सकाननस्थाननदीननर्दनम् ॥

(सरस्वतीकण्ठाभरणं -2.321) 15 एकाक्षरमुरज बन्धः

Oh Agni, you are the mouth of the Gods. I praise you to ward off danger to me. Again, you bring me a stream of wealth. You remove mental afflictions. I praise the God who makes a sound like the flow of water in the forest.



शिवा मम त्वा समकाममन्युजं क्षमस्यदा मन्तु समयमामयम् ।

विमर्दितुं मङ्गु नमय्क्तोमसे भजाम मह्याममलाममन्त्रकम् ॥

(चित्रबन्धावतारिका -5.5) 16 एकाक्षरमुरज बन्धः

This verse is in praise of Goddess Bhagavati

मुरज प्रस्तारः

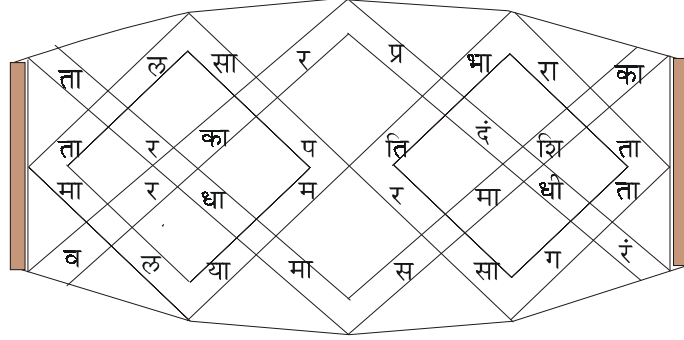
तालसारप्रभा राका तारकापतिदंशिता ।

मारधाम रमाधीता वलयामास सागरम् ॥

(सरस्वतीकण्ठाभरणं -2.322) 17 मुरजप्रस्तारः

With light like the essence of a palm tree, mingling with the Moon, excited by love, the full Moon, ordered by Lakshmi, made waves in the Ocean. By writing the Sloka in the मुरज style, a new Sloka given below is

formed.



प्रस्तार श्लोकः

वरकारप्रदं धीरं तारधामाऽसमासिका ।

सा लतामालयाऽमाऽप ताराभाऽतिरसागता ॥

(सरस्वतीकण्ठाभरणं -2.323) 18 मुरजप्रस्तारः

That Nayika went to the creeper pavillion to give her lover choice items. The Nayika was lustrous, splendid in a pearl necklace and in an extraordinary state.

## IV. चक्र बन्धाः

### 28. चक्र-4 बन्धः

विलासानाविलित्वेन विदिता कवितावताम् ।

स्मयमाना त्वमेतेन प्रयाहि कमनीयताम् ॥

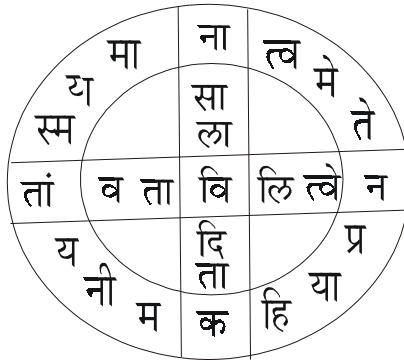
(चित्रप्रपञ्च -49) 1 चतुरचक्र बन्धः

अनाविलित्वेन अकलुषितया not dirtied, कवितावतां poets, विदिता known, स्मयमान  
अनुरागेण with love.

A Sakhi is telling the Nayika. You go to the smiling Nayaka who is  
with unspoiled Vilasa and so is fit to be loved. Among poets he is known to  
be intelligent.

The metre used is generally अनुष्टुप्. The four arms are written from  
the center outwards with the first half of the Sloka. The second half is  
written around the rim. There are two letters in each arm and three letters in  
each quadrant. The pattern of repetition of the letters is:

1 . . 2 1 . . 3  
1 . . 4 1 . . 5  
. . . 2 . . . 3  
. . . 4 . . . 5



प्रश्नश्लोकः

कं चौरस्य च्छिनत्ति क्षितिपतिरनघः? किं पदं वक्ति कुत्सां?  
 क्षोणीसंबोधनं किं? वदति कमलभूः, का च विश्वं बिभर्ति? ।  
 चक्राङ्गामन्त्रणं किं? कथमपि सुजनः किं न कुर्यादनार्यं?  
 कीदृग्भोक्तुः पुरं स्यात्पयसि वद कुतो मीनपङ्क्तिर्बिभेति? ।। 2  
 किं स्वच्छं शारदं स्याद्वदति वृषगतिः कोंऽशुमाली? पवित्रः  
 क्रोऽस्मिन्किं जीवनं? कां विरचयति कविर्वह्निसंबोधनं किम्? ।  
 नाकाङ्क्षन्ति स्त्रियः कं? तनुरसुररिपोः कीदृशी? कश्च मूकः?  
 सम्यगप्रीतिं तडागः प्रियतम! तनुते कीदृशः कीदृशस्ते? ।। 3

चक्र बन्ध श्लोकः

करंकुकोककुरुरकलहंसकरंवितः ।  
 सरोजकोमलोद्गारनीरसंसक्तमारुतः ।।

(विदग्धमुखमण्डनं -3.11, 12) 4 चतुररचक्र बन्धः

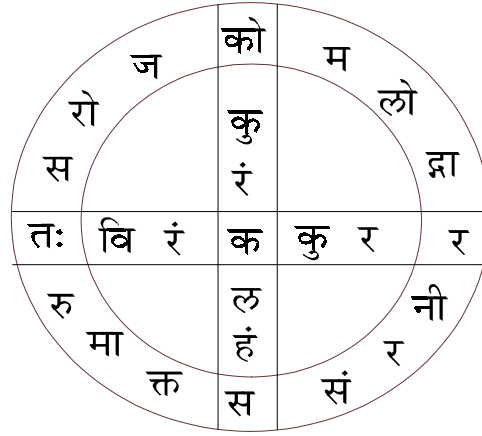
कुरंकः a bird, कोकाः Chakravakas, कुरुराः screeching noisily, कलहंस a bird,  
 करंजित व्याप्त spread, सरोज नीर water.

There are 19 questions the answers to which together form the answer to the 20th question which is a new Sloka in चतुरर चक्र बन्धः. The answers are given alongside the questions. 1. What part of the body of the thief does the sinless king cut off? करं, hand. 2. What word denotes bad? Prefix कु. 3. How do you address the Earth? हे को. 4. How do you address Brahma who sprang from a lotus? हे क. 5. What supports Samsara? कु, Earth. 6. How do you address a part of a wheel? हे अर, Oh spoke! 7. What improper act does a good man not commit? कलहं, quarrel. 8. How is a city to a dilettante? सकरं, with taxes. 9. What is a school of fish afraid of? वित्तं, of birds.

10. What is clear in Autumn? सरः, lake. 11. How do you address Siva who rides a bull? हे अज. 12. Who has rays? कः, Sun. 13. What is holy? अमल,

clean. 14. How is life sustained in Samsara? अत्, with food. 15. What does a poet make? गां, words. 16. How do you address fire? हे र. 17. Whom do women not want? नीरसं, a man without Sringara. 18. How is Vishnu's body? सक्तमा, with Lakshmi. 19. How is a dumb man? अरुतः, without sound. 20. Oh beloved! What sort of lake pleases you?

The lake is noisy with the sound of Kanka, Chakravaka and Kalahamsa birds. The wind is mixed with the smell of lotuses and water spray. The four arms are written with the first half of the Sloka and the rim with the second half as before.



प्रश्नश्लोकः

धात्रीमाह्वय किं द्विधातुयुगलं लोकस्य केषु स्पृहा

किं कुर्युर्विबुधा खलत्वमपि तत्साकाङ्क्षमाहुश्च कम् ।

पुष्पं चाह्वय किं निषेधवचनं कीदृग्रवेर्मण्डलं

किं वाटः प्रतिषेधकं क ऋगुणः सिंहः कमालम्बते ॥ 5

किं कुर्मः सुकृते द्विजद्विडपि कः कुण्डप्रभेदेऽस्ति का

कीदृक्षं खलसौहृदं स्पृहयति प्रायेण कस्मै वधूः ।

कीदृक्षी घनशर्वरी समुचितं कस्मै विधातुं नमः

कीदृक्क्रूरकुलव्रतं वद गुणश्रेणिं त्वमेणीदृशः ॥ 6

चक्र बन्ध श्लोकः

सुधाधारासुमाधुर्यं सुमनोभासुमार्दवम् ।

स्तनश्रीराश्रिताहार्यं प्रियायाभासते नवम् ॥

(कवीन्द्रकर्णाभरणं -3.2) 7 चतुरचक्र बन्धः

सुधाधारा flow of Amrita, सुमधुरा very sweet, सुमनोभासु shining like a flower, मार्दवं softness, स्तनश्री स्तनलक्ष्मी beauty of a woman's breast, आहार्य mountain.

There are 19 questions the answers to which together form the answer to the 20th question which is a new Sloka in चतुरचक्र बन्धः. The answers are given alongside the questions. 1. Call your mother. सु. 2. What has two verb roots? धा धा. 3. What are people interested in? रासु, in money. 4. What do learned men do with knavery? मा धुर, do not carry it. 5. What is the word for यत्? यं. 6. Call a flower. सुम. 7. What is the word to prohibit? नो. 8. How is the Sun's orb? भासु, shining. 9. What prohibits? मा, do not. 10. What is the Guna for ऋ? अर्. 11. Where does the lion rest? दवं, in the forest. 12. What do we do for good? स्त, increase. 13. Who is a Brahmin Vita? न श्रीः, one without wealth. 14. What is the shape of a broken pot? आश्रिता त्रिकोणता, triangular. 15. How is friendship with a rogue? हार्यं अस्थिरं, fickle. 16. For whom is the bride ready? प्रियाय, for her lover. 17. How is a rainy night? अभा, without stars. 18. To whom is it proper to bow? सते, to good men. 19. What is the behaviour of bad men to good men? अनवं रक्षहीनं, does not protect. 20. You describe to me the good qualities of the doe-eyed Nayika.

The Nayika is soft, very sweet, splendid like a flower and is like a river of Amrita. Her breasts have reached the splendour of a mountain. The Nayika shines afresh. The diagram is as before.

माऽवतादत्र परमा मारपस्वाक्षिकालिमा ।

मालिकाभिः समेता मा माता मे विधुताऽवमा ॥

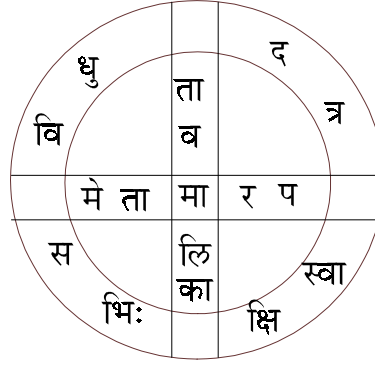
(लक्ष्मीसहस्रं -22.18) 9 चतुरचक्र बन्धः

मारप bringing up Kama, अक्षिकालिमा blue eyes.

May Lakshmi, Kama's mother, with blue eyes, wearing garlands, who is the best, protect me! The diagram is the same for the following Slokas.

The metre used is always अनुष्टुप्. The first Pada is written from the center outwards, along the rim and back to the center. There are two letters in each arm and in each quadrant. The pattern of repetition of the letters is:

1 2 3 . . 4 5 1  
1 5 4 . . 6 7 1  
1 7 6 . . 8 9 1  
1 9 8 . . 3 2 1



प्रश्नश्लोकः

नयप्रमाणसम्बुद्धिः शमः का श्रीमुखेऽपि सा? ।

किं निषेधेऽव्ययं? लोकनाशिनी? दुःखि किं कुलम्? ॥ 12

कः पुमान्? अन्नसम्बुद्धिः का? च नश्वरनिस्वने? ।

लेटे किं पदमस्माकमित्यर्थे? केन नाशयते? ॥ 13

वस्त्वंशो बुध्यते केन? वक्षश्चक्रं रमा च का? ।

संवत्सरारधसम्बुद्धिः का? कथं जिन ईड्यते? ॥ 14

चक्र बन्ध श्लोकः

नयमानक्षमामान! न मामार्यार्तिनाशन! ।

**नशनादस्य नो येन नयेनोरोऽरिमाय! न ।।**

**(अलङ्कारचिन्तामणि -2.73 to 76) 15 चतुररचक्र बन्धः**

नयमान, क्षमा, मऽऽनन, मा, भारी, आर्ति, ना, अशन, नशनादस्य, नऋ, येन, नयेन, उरः, अरि, मा, अयन.

There are 16 questions the answers to which together form the answer to the 17th question which is a new Sloka in चतुरर चक्र बन्धः. The answers are given alongside the questions. 1. How do you address what has been proved by Nyaya? नयमान. 2. What is Sama? क्षमा. 3. What is in Sri Mukha? मऽऽनन. 4. What is an Avyaya for prohibition? मा. 5. What destroys the world? भारी. 6. How is the family of a grieving person? आर्ति. 7. Who is a man? ना. 8. How do you address food? अशन. 9. What is नश्वरनिस्वन? नशनादस्य. 10. What is the word for lying down? नः. 11. By whom is it destroyed? येन. 12. By what do you know truth? नयेन. 13. What knows a part? उरः. 14. Who destroys? अरि. 15. Whose circular breast is pleasing? मा mother's. 16. What do you call half a year? अयन. 17. How is Jina praised?

He is just. He pardons. He destroys the enemies of pride. By fasting he teaches new learning.

**वर्णभार्यार्तिनन्द्याव वन्द्यानन्त! सदारव! ।**

**वरदातिनतार्याव! वर्यातान्तसभार्णव! ।।**

**(अलङ्कारचिन्तामणि -2.164) 16 चतुररचक्र बन्धः**

This Sloka is also गूढचतुर्थः. The underlined letters form the last line.

**मा रमा तेन्दिरानामाऽमानाराध्यपदाऽसमा ।**

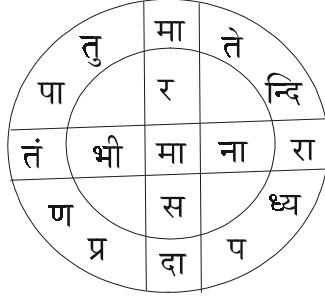
**मा सदा प्रणतं भीमाऽमाभीतं पातु मा रमा ।।**

**(चित्रकाव्यं -8) 17 चतुररचक्र बन्धः**

अमानदा निरहंकारैः unselfish, भीमा भयंकरी frightful, अमा अविद्या ignorance.

Oh Lakshmi also called Indira! You are unequalled and frightful. You are praised by unselfish men. I am afraid of ignorance. I always bow to you. Protect me! The diagram looks different with only one letter in each arm though it is the same as before.





नानाधुत्यागपक्षे सभरसरभसक्षेपगत्या धुनाना  
 नादासक्तारणत्राविरलबलरवित्राणरक्ता सदाना ।  
 नाधावत्सादिपक्षेतरसरसरतक्षेपदित्सावधाना  
 नाहासक्तारिरुग्भीमुदसरसदमुग्भीरुक्ता सहाना ॥

(हरविजयं -46.76) 18 चतुररचक्र बन्धः

Each half of a line is written to form a spoke with र at the centre. Reading backwards completes the line. Only the letter ना appears on the rim four times and nothing else is written on the rim. **Rajanaka Ratnakara** calls this स्रग्धारायानुलोमप्रतिलोमाभ्यां चक्रचतुष्टयम्.

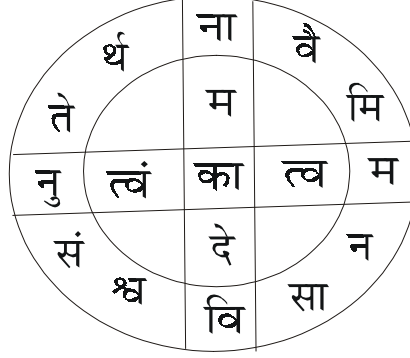


कामना नामका देवि विदेका त्वममत्वका ।

का त्वं नु तेऽर्थ नावैमि मनसा विश्वसंनुते ।।

(शिशुप्रबोधकाव्यालङ्कार) 21 चतुरस्रचक्र बन्धः

This verse of **Punjaraja** has the letter का at the centre with two letter on each spoke of which one letter is at the junction of the spoke with the rim.



नलनीलनरा टोपनटमाननगाङ्गुला ।

करवालमहारोपखण्डताननमण्डलाः ।।

(चित्रबन्धरामायणं -6.47) 22 चतुरस्रचक्र बन्धः

This verse of **Venkatesvara** has the letter न at the centre in the diagram as before.

## 29. चक्र-6 बन्धः

उद्धारः

चक्रबन्धोद्धारस्तु - दशमण्डलरेखात्मके नवमण्डलान्तरालवति चक्रे नाभिस्थानेन सहैकोनविंशतिकोष्ठं प्रत्येकं द्व्यक्षरात् पङ्क्तित्रयं समरेखया लिखित्वा तत्रैकस्यां पङ्क्तौ वामपार्श्वप्रक्रमेण आद्यपादमालिख्य तथा प्रादक्षिण्येन द्वितीयतृतीययोर्द्वितीयतृतीयौ लिखित्वा नेमिस्थाने बाह्यवलये साक्षरकोष्ठषट्केन सहाष्टादशकोष्ठवति तृतीयपादान्तकोष्ठवर्तिवर्णमारभ्य प्रादक्षिण्येन चतुर्थपादं लिखित्वा तत्रैव समापयेत् । तत्र तत्राद्यन्तवर्णैः सह चतुर्थपादोद्धारः । तत्र नाभिस्थाने आद्यपादत्रयदशमाक्षरसंवादः । तृतीयान्तकोष्ठे चतुर्थाद्यन्तवर्णयोः संवादः । तृतीयवलये "माघकाव्यमिदं" षष्ठे "शिशुपालवधः" इति कविकाव्यनामोद्धारः । शार्दूलविक्रीडितं वृत्तम् ।। (मल्लिनाथः-शिशुपालवधं 19.120 व्याख्या).

Ten concentric circles are drawn. The smallest circles is the hub. The letters in each Pada are written along one of the equally spaced spokes, of which there are six, in the spaces between the circles. The last letter of the Pada again ends on the rim. The metre is generally शार्दूलविक्रीडितं वृत्तं, with 19 letters. Six letters are already placed on the rim. The last Pada is written round the rim starting from the last letter of the third Pada, which is the first letter and last of the fourth Pada. Two letters on the rim are entered between two spokes. In this Bandha it is common to have the name of the author and the name of the Kavya, two sets of six letters each, extracted from two circles. It is then called नामाङ्कितं.

सत्त्वं मानविशिष्टमाजिरभसादालम्ब्य भव्यः पुरो

लब्ध्वाघक्षयशुद्धिरुद्धरतरश्रीवत्सभूमिर्मुदा ।

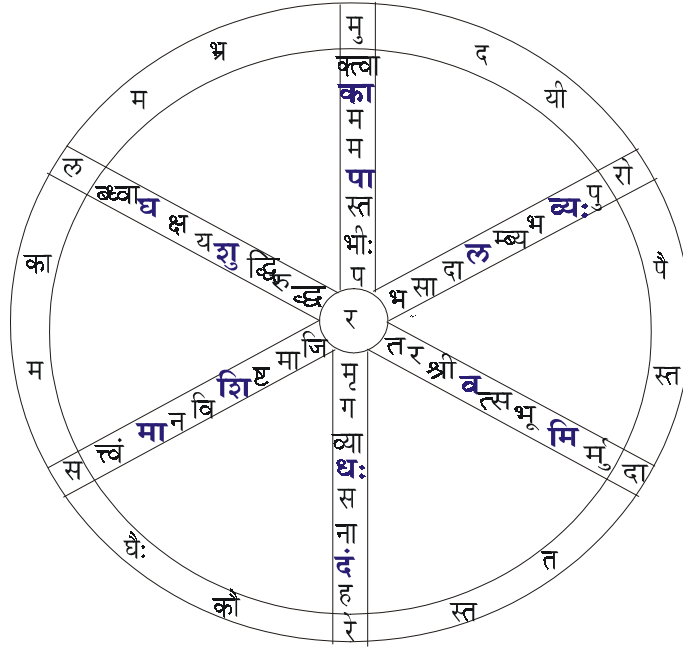
मुक्त्वा काममपास्तभीः परमृगव्याधः स नादं हरे-

रेकौघैः समकालमभ्रमुदयी रोपैस्तदा तस्तरे ।।

(शिशुपालवधं -19.120) 1 षडर चक्र बन्धः

भव्यः Kalyanamurti, अघक्षयः purity, भूमिः chest, उद्धरता higher, अपास्तभीः fearless, परे enemy, पुरः earlier, अजिरभसात् fervour of battle, मानविनं egotist, हरेः lion's, एकौघे at one stroke, रोपैः arrows, तस्तार covered.

Sri Krishna, pure, with a beautiful figure, having a raised chest, absolutely fearless, a hunter of enemies and always of a noble character, roared like a lion with great enthusiasm born of strength infused with egotism. At the same time, with one stroke, he rained arrows so that the sky was covered by them. This is कविकाव्यनामाङ्कितं. In the third and sixth circles starting from the rim are inscribed माघकाव्यमिदं and शिशुपालवधः, the name of the author, **Magha**, and the name of the Kavya, Sisupalavadham. The diagram is the same for the following Slokas.



लक्ष्मीवीक्षितवैभवस्य जगतां नाथस्य भद्रश्रियो  
दिक्ष्वारब्धनिजपारतापजनितां भाकृद्दुरां यच्छतः ।  
नित्यं रुद्रजनाधिपस्य जयिनो भाति प्रकाशस्थिरा  
राजत्पालनमेदितात्मनि भुजे योग्याश्रितत्वाद्धरा ॥

(प्रतापरुद्रीयं -page 411) 2 षडर चक्र बन्धः

There is splendour in King Rudra's (Prataparudra's) riches in his treasury, like Kalyanamurti. He is the ruler of the whole world with his conquests in all directions by his own power. He shines like the Sun. The whole world is pleased with the kingdom reposed in his strong arms. The name of the author, वैजनाथकृति, **Vaijanatha's** work, and the title of the book, वीररुद्रयश, Virarudrayasa, are inscribed in the Bandha..

लभ्या श्रीर्विनिहत्य संगरभुवि क्षुद्रद्विषोऽभ्युन्नता  
धित्तां धर्मपरिच्युतामरमिति स्वीकारमन्दस्पृहः ।  
तद्धर्माभरुचं दधद्वरमरिद्रव्यं सदायो ददे देवोऽ-  
स्तालसमाधिभित्कृतधियां ताम्यन्महस्वी मुदे ॥

(धर्मशर्माभ्युदयं -19.104) 3 षडर चक्र बन्धः

भर्म gold, ताम्यन् खिद्यन् , धिक् fie.

Bhagavan Dharmanatha obtained wealth by famous means. He destroyed worries. He was always prompt and radiant. He thought, "This wealth has been obtained on the battlefield by killing little enemies. So however great the wealth may be, since it has been obtained by means prohibited by Dharma, fie on it". He refused to keep the wealth. He gifted all that wealth for the happiness of Vidvans. In the third and sixth circles starting from the rim of the Bandha are inscribed श्रीधर्माभ्युदयः हरिचन्द्रकाव्यं.

रम्ये वेश्मनि पापराक्षसभिदास्वासक्तघीनायिका  
नन्तुं कर्मजदुर्मदालसधियां सा हन्त नाथीकृता ।  
सद्वाटभ्रमिकासु तापसतपोविस्रम्भभूयन्त्रिका

काचित् स्वैरगमेन केलिसमये कामव्रता पादुका ।।

(पादुकासहस्रं -941) 4 षडर चक्र बन्धः

स्वैर independent, भिदा afraid, नायिका led, वाट Asramas, विस्रम्भं immersed in, धियां by the mind, नन्तुं to adore, हन्त indicating joy.

Even when the Paduka is moving freely, it grants boons to devotees because this is its firm vow. It leads the Lord to kill Rakshasas who are afraid on seeing the imprints of the Paduka. It has its seat under the Ranga Vimana to enable men unworthy of Karma to worship and attain Moksha. Rishis performing penance are moving confidently in the forest secure from Rakshasas on seeing the footprints of the Paduka in the sand. In the third and sixth circles starting from the rim of the Bandha are inscribed the name of the author, वेंकटनाथीय, by Venkatanatha, and the title of the book, पादुकासहस्रं.

सद्देवेऽङ्कुरयातवैभवलताशोभ्युन्ननानागमे

भव्यङ्कर्म सदर्चितोद्भव नदीयादस्सनाथीकृते ।

चित्राटव्यनुवाहिवातवलनश्रेयः प्रचेयोत्सवे

वेदोक्त्या समये भजेः शुचि गिरौ मेरून्नतेऽस्मिन् ध्रुवे ।।

(यादवाभ्युदयं -6.104) 5 षडर चक्र बन्धः

अर्चितोद्भव जगत्पूज्यात् पितुरुत्पन्न originated because of worship by every one, यातवैभव flowers and fruit, अगम trees, यादोभिः fish, वलनं चलनं movement, प्रचेयाः nourished, ध्रुव permanent, भजे worship.

This mountain has trees with creepers, flowers, seeds and fruit. There are rivers which breed fish. In the forest a soft breeze is blowing. Worship this mountain at the auspicious moment. The name of the author, वेङ्कटनाथीयो, by Venkatanatha, and the title of the book, यादवाभ्युदयं, are inscribed in the third and sixth circles starting from the rim.

वक्राऽवेक्षणकमं कुक्षितिभुजां नो सर्वथा यदृशा

पत्यङ्कस्थितिमत्र विन्दति भयं सा हर्तुमृज्वर्थुनाम् ।

भिक्षाऽऽटश्रमलास्यसङ्गतिहराऽजस्रं मता नः परा

राजीवाऽऽवसथा परार्थिभिदुरा शान्तात्मनां भासुरा ।।

(लक्ष्मीसहस्रं -22.36) 6 षडर चक्र बन्धः

आट wander, अजस्रं always.

By obtaining Lakshmi's grace, one need not see the face of wicked kings to approach them for wealth. Lakshmi removes the fear of beggars and takes them to the lap of her husband Vishnu. She removes the fatigue of Sadhus who have to wander daily for their Bhiksha. She destroys the wealth of enemies. She appears shining to peaceful Yogis. In the third and sixth circles of the Bandha are inscribed वैकटयज्वनः कमलसहस्रं.

सद्भा ओं सहितेन्दुकुन्दधवला वेदेश्वरी भद्रवाग्

वन्द्या नन्दनवाहनादिधनदा ग्रीवागृहाऽगर्विता ।

गन्धान्मोहितसुस्थिरा बुधनुता श्रीयज्ञपा वश्यमा

माता त्रासहरा वरा भगवती वाग्देवता पातु माम् ।।

(चित्रकाव्यकौतुकं -18) 7 षडर चक्र बन्धः

Oh shining mother, Goddess of speech, Sarasvati, with Omkara, white as the Moon and the lotus, Goddess of the Vedas, fit for worship, without pride, bestower of the splendour of progeny and horses, who lives in the throats of your devotees, walking on the Earth making it fragrant with your smell, praised by Vidvans and the learned, remover of fear, protect me! In the third and sixth circles of the Bandha are inscribed 12 letters ओं नमो भगवते वासुदेवाय.

लक्ष्मीराजितवत्स मेघनिभभाशालिन् नमद्रक्षकं

सर्वामर्त्यमनस्थित मुनिनुत श्रीचक्र शंकृत्समम् ।

भर्माभं प्रणमामि पुण्यनिलयं शक्रस्य पूतं सदा

दासोऽहं ललितं समोद भवतः कंजभमंघ्रि मुदा ।।

(चित्रकाव्यं -12) 8 षडर चक्र बन्धः

मुनिनुत Sri Chakra, शंकृत do good, भर्माभं like gold, पूतं सर्वपावनं holy, कञ्जाभं like a lotus.

Your chest shines with Lakshmi. You are splendid like Kala Megha,

black cloud. Oh Sri Chakra, the holy place of Indra! You confer happiness. I bow before your feet. In the fourth and seventh circles of the Bandha are inscribed रामभद्रकृतं वनमालिचक्रं.

विश्वश्रीद्ध! रजश्छिदे गरिमदत्यादर्पनाशे क्षमं  
सद्वाचं स्तुवयाश्रवं परिहरन् क्षमासूर्य! दुःखक्षयम् ।  
निस्तन्द्रं तपनदवसुं दुरितसूदारिक्थ! वीर! स्थिरं  
रम्यश्रीविरसोऽसकामनिकृतिं भद्रालयं शङ्करम् ॥

(वीरजिनस्तवः -1) 9 षडर चक्र बन्धः

Oh Jina! You do good to the whole world. Oh warrior! Oh forgiver! You are steady. You reduce sorrow. You are active. You king! You tell the truth. In the third circle of the Bandha is inscribed श्रीचन्द्रशेखर.

तुष्टिं देशनया जनस्य मनसो येन स्थितं दित्सता  
सर्वं वस्तु विजानता शमवता येन क्षता कृच्छ्रता ।  
भव्यानन्दकरेण येन महया तत्त्वप्रणीतिः कृता  
तापं हन्तु जिनः स मे शुभधियां तातः सतामीशिता ॥

(सिद्धिप्रियस्तोत्रं -16) 10 षडर चक्र बन्धः

Jina produces steady satisfaction in the minds of men. He knows everything. He taught great Tattva.. He destroys difficulties. In the third circle of the Bandha is inscribed देवनन्दिकृति.

शिक्षा भव्यनृणां गणाय मयकाऽनर्थप्रदैर्नस्तरुं  
दग्धुं वह्निरभाणि येयमनया वर्तेत योऽमत्सरः ।  
नम्यं चक्रभृतां जिनत्वमपि सल्लब्धार्थपादः परं  
रन्ताऽसौ शिवसुन्दरीस्तनतटे रुन्द्रे नरः सादरम् ॥

(धर्मशिक्षाप्रकरण -40) 11 षडर चक्र बन्धः

Jina preaches to good men. He burns the tree of uselessness. He displays no jealousy. As a Chakra bearing Jina, he is worshipped. This man plays near Parvati. In the third and seventh circles of the Bandha are



inscribed गणिजिनवल्लभवचनमदः. Here the seventh circle is read first and then the third circle.

विभ्राजिष्णुमगवमस्मरमनाशादं श्रुतोल्लङ्घने

सज् ज्ञानद्युमणिं जिनं वरवपुः श्रीचन्द्रिकाभेश्वरम् ।

वन्दे वर्ण्यमनेकधा सुरनरैः शक्रेण चैनच्छिदं

दम्भारिं विदुषां सदा सुवचसाऽनेकान्तरङ्गप्रदम् ॥

(संघपट्टक -38) 12 षडर चक्र बन्धः

Gods and men pray to Jina. He is the best. He knows what is good. He is handsome. Indra along with learned men always utters good words about him. In the third and sixth circles of the Bandha are inscribed जिनवल्लभेन गणिनेदं चक्रे.

प्रश्न श्लोकः

पीतं किं सहितः कया भृगुपतिः कीदृक् सुराणां जगत्

कीदृक् तच्च जयद्रथस्य समरं क्वास्ते च लक्ष्मीवपुः ।

कीदृक् पद्मदृशः कुचाहतिपदं किं योषितः काध्वगा-

क्रान्ता का सुरवा च कीदृगपरा सन्ध्या चमूः कादृशी ॥ 13

चक्रबन्ध श्लोकः

कल्याणाचलरोचिरन्तकसपत्नाप्तास्त्रविद्याश्रिया

दृप्यञ्चक्रममित्रबाधकपृषत्कव्यूहकृत्तार्जुनि ।

पद्माक्षे कचमारशोभि कमनोरः पद्धतिः कोकिला

लाक्षाश्रीकघना दृढद्विपमुखायातध्वनिद्योतला ॥

(चित्ररत्नाकर -6.5, 6) 14 षडर चक्र बन्धः

There are twelve questions. The answers are given alongside, which combined together, form the Chakra Bandha Sloka. 1. What is yellow? कल्याणाचलरोचिः, light of Kalyana Mountain. 2. What is with Parasurama? अन्तकसपत्नाप्तास्त्रविद्याश्रिया, science of weapons learnt from Siva. 3. How are

the word of Gods? दृष्यचक्रं. 4. How was Jayadratha's battle? अमित्रबाधक-  
पृषत्कव्यूहकृत्तार्जुनि, whose battle formation was broken by Arjuna's son. 5.  
How is Lakshmi's body? पद्माक्षे. 6. How is a lotus-eyed person? कचमारशोभि.  
7. What was hit by breasts? कमनीरः. 8. Why were the women surrounded by  
Adhvagas, sacrificial priests? पद्धति, sequence. 9. How is a pleasant note?  
कोकिला, like a cuckoo's. 10. How was the other Sandhya? लाक्षाश्रीकथना, red  
like lac. 11. How is the army? दृढद्विपमुखयातद्वनिद्योता. Combining all these  
eleven answers, the Chakra Bandha Sloka is obtained. In the fourth and  
seventh circles starting from the rim of the Bandha are inscribed चक्रकविकृतिः  
चित्ररत्नाकरः.

**रत्याविष्कृतभासुराकृतिरदायाभिप्रचारप्रभा-**

**सन्तिश्वेतितरभ्यदिकप्रतिशरत्संबंधिराकागमा ।**

**रुच्यश्वभ्रितगात्रदीधितितडित्संधेयरुग्व्यंजिका**

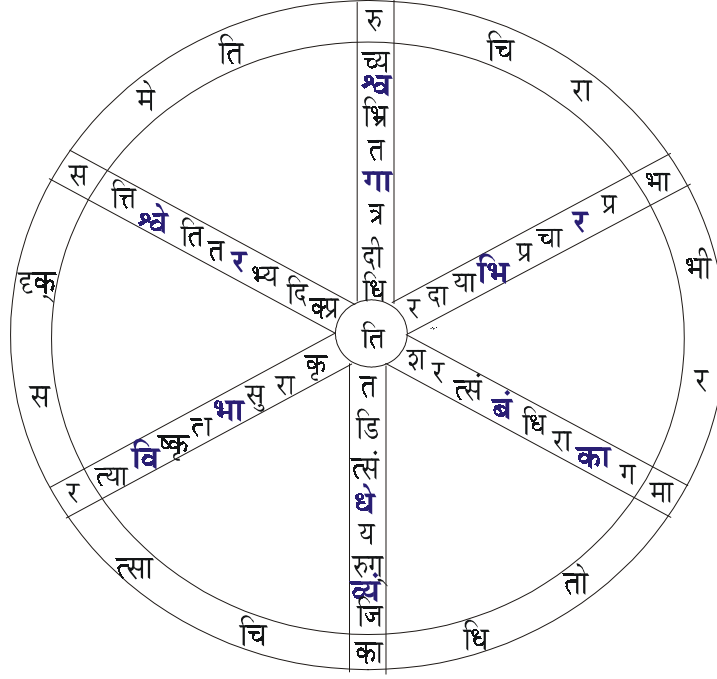
**काचित्सारसदृक् समेति रुचिरा भाभीऽरमातोऽधिका ।।**

**(चित्रप्रपञ्चं -50) 15 षडर चक्र बन्धः**

आविष्कृत प्रकाशित made manifest, भासुराकृतीनां radiant appearance,  
आयामिप्रचारा प्रभातस्य संबंधन् by dawn, श्वेतितायदिक् तस्यां direction of light,  
तस्यां स्थितिः यस्य सादृश her condition was like this, प्रतिशरत् of Autumn,  
राकागमा rise of Full Moon, रुचिभिः अश्वभ्रित नीरन्ध्रीकृतं made pleasant without  
a gap, यद्गात्रं her voice or thought, तस्य दीतधितिभिः प्रभाभिः her glories, तडित्  
lightning, संधेय संधितुं योग्य fit to be joined, coupled, या रुक् तस्या व्यंजका  
प्रकाशिता her disease of love is made clear, रुचिरा सौन्दर्यं शालिना भाभिः  
कान्तिभिः radiance of beauty, रमतो by Lakshmi, अप्यधिका more than,  
काचिल्लोकोत्तरासारसादृक् पद्मतुल्या like a lotus, समेति सम्मुखमागच्छति comes in  
front of us.

Some one says this of the Nayika. The Nayika's radiant appearance  
has been manifested by her conjugal love during the previous night. She  
appears like the dawn. She resembles the Full Moon in Autumn. Her speech  
is strong like lightning. She is in a state when she can be made love

to as her disease of love is purely mental. She is like a lotus and is more beautiful than Lakshmi. This woman is now approaching us in front. In the third and sixth circles starting from the rim of the Bandha are inscribed विश्वेश्वरकाव्यं भारगाभिबंधे.



लक्ष्मीकल्पननाशितः कलिनिशामित्रे स्थितोऽभ्युद्यमे

पुण्याफिटितसूतिरञ्जलिरसास्वादप्रसादव्रती ।

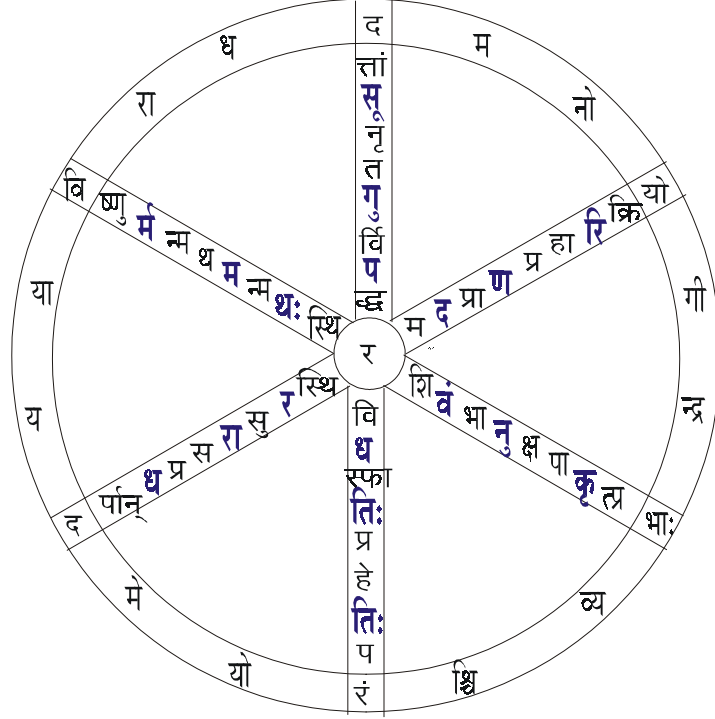
निर्वाणानुगुणाकृतिर्ज्वलितया वक्त्रश्रिया यः परे

रेमे शीलपथे पुपोष नियमे मेधामतीत स्मरे ।।

(कफिणाभ्युदयं - 18.147) 16 षडर चक्र बन्धः

In the third and seventh circles starting from the rim of the Bandha are inscribed कफिणाभ्युदयः शिवस्वामिकृति. The author's name is read counter-clockwise.





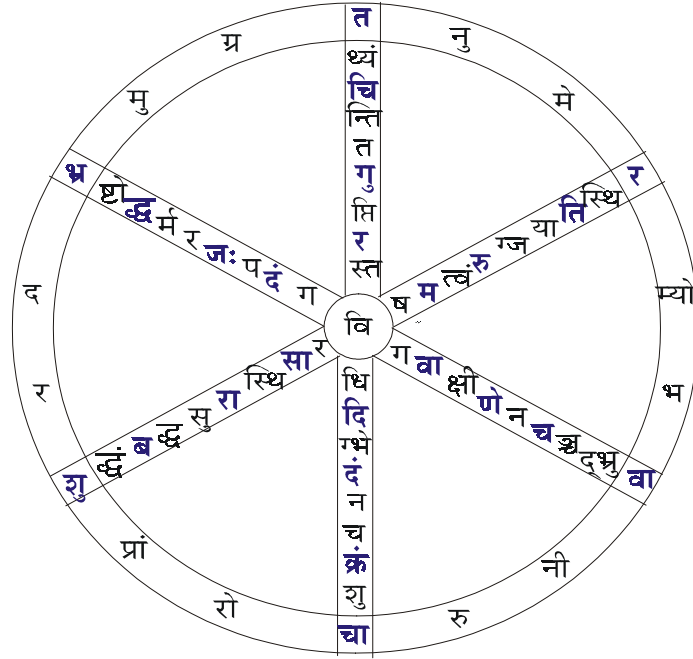
शुद्धं बद्धसुरास्थिसारविषम त्वं रुजयातिस्थिर  
 भ्रष्टोद्धर्मरजःपदं गवि गवाक्षीणेन चञ्चद्भुवा ।  
 तथ्यं चिन्तितगुप्तिरस्तविधिदिग्भेदं न चक्रं शुचा-  
 चारोऽप्रांशुरदभ्रमुग्र तनु मे रम्यो भवानीरुचा ॥

(सरस्वतीकण्ठाभरणं -2.298) 18 षडर चक्र बन्धः

गवि वाचि words, अस्ता set, विधि देवतापारतन्त्र्यं destiny, शुचा शोकेन by sorrow, अनपहत उपचितं assisted, भद्र कल्याणं good, तनु increase, बद्ध decorated, सारं head, रुजा रोगाणां diseases, गवा by the bull Nandi, चञ्चद्भुवा happily, चारः beautiful, अप्रांश very high.

My words in this Chakra are pure. By these words Rajabhava, which is beyond the pale of Dharma, is lost. Therefore, Oh Rudra increase our happiness! You have Bhavani on your side. You conquer disease. You are

fierce wearing a garland of skulls. Your movement is watched happily by Nandi with lifted eyebrows. You are beyond destiny and sorrow. This is चतुरङ्ग. In four circles of the Bandha are inscribed शुभ्रतरवाचा बद्धचित्तिचक्रं राजगुरुणेदं सादरमवादि. Rajaguru is **Rajasekhara**.



वन्द्याऽऽदर्शभकाय रत्नपरमा श्रीवाक् सुमेधाधरा

सुन्याया शुभशीलदा सुपदिकसत्संकुला निःस्वपा ।

धन्या सुन्दरनित्यनग्रपटशस्तावर्णताधे बल

लक्ष्मीदा वचने सुवर्णधवला राजेत्कृपापेशल ।।

(चित्रकाव्यकौतुकं - 19) 19 षडर चक्र बन्धः

Oh Sarasvati, Goddess of Speech, with a body clear as a mirror, beautiful, valourous, just, pitying, always famous for wearing fine clothes, preventor of slander, best like a gem, with a sharp mind, worshipped by men everywhere, keeping men on a high pedestal, giver of succour to the poor, splendid with gold letters, make my verses beautiful! In the rim, third,

sixth and eighth circles of the Bandha are inscribed 24 letters वसुन्धरापाल दयासुधानिधे काशीनिवासं वरदानमादिश, Lord of the Earth, Ocean of pity, order the boon for my residence in Kasi!

सक्षमाचक्रदिशाविलासिविभुना तिग्मांशुहारश्रिया

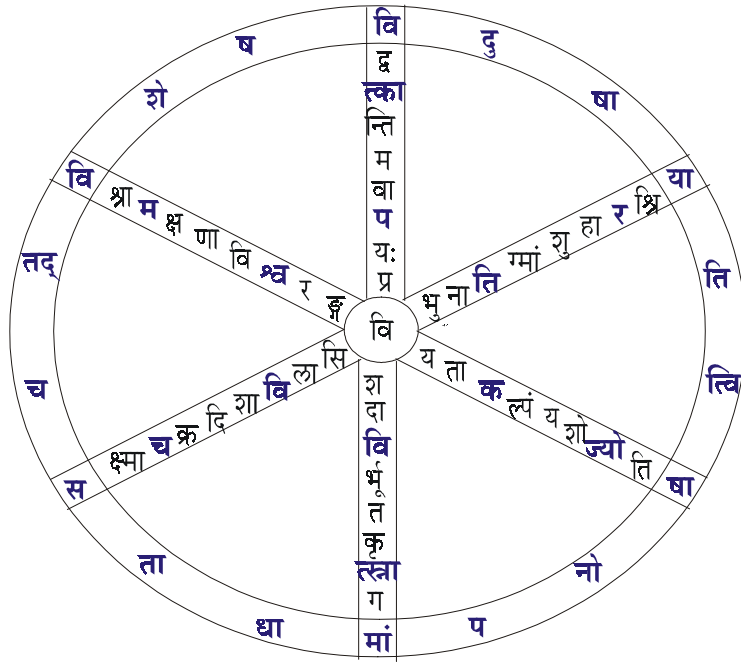
विश्रामक्षणाविश्वरङ्गवियता कल्पं यशोज्योतिषा ।

विद्वत्कान्तिमवाप यः प्रविशदाविर्भूतकृत्स्नागमां

मान्धाता स च तद्विशेषविदुषा याति त्विषा नोपमाम् ॥

(चमत्कारचन्द्रिका -6.21) 20 षडर चक्र बन्धः

The Anvaya and meaning are not clear. There are three inscriptions consisting of 30 letters. The entire rim consists of a praise of the high qualities of the author's patron. In the third and seventh circles starting from the rim of the Bandha is embedded चमत्कारज्योत्स्ना विश्वपतिकविः.



यस्य श्री तुलनां न कश्चन गमी भक्तौघतापार्दनो

ध्वस्तानाक्य बलच्छविः स न हिमां त्वं मुञ्च मोदक्षम ।

सन्नाथ! व्रजकेलिशब्दनमनः श्रद्धानदी कौतुकी

कीलप्राय इहाध्वनीह सतते नो मत्समः पातकी ।। 21

गर्भ श्लोकः

श्रीनाथपादकौतुक्यव्रतामोदी कविः शमी ।

यस्य ध्वस्ताऽच्छविः सन्नाऽवहा कञ्चन मत्समः ।।

(अलङ्कारकौस्तुभ -7.63, 64) 22 षडर चक्र बन्धः

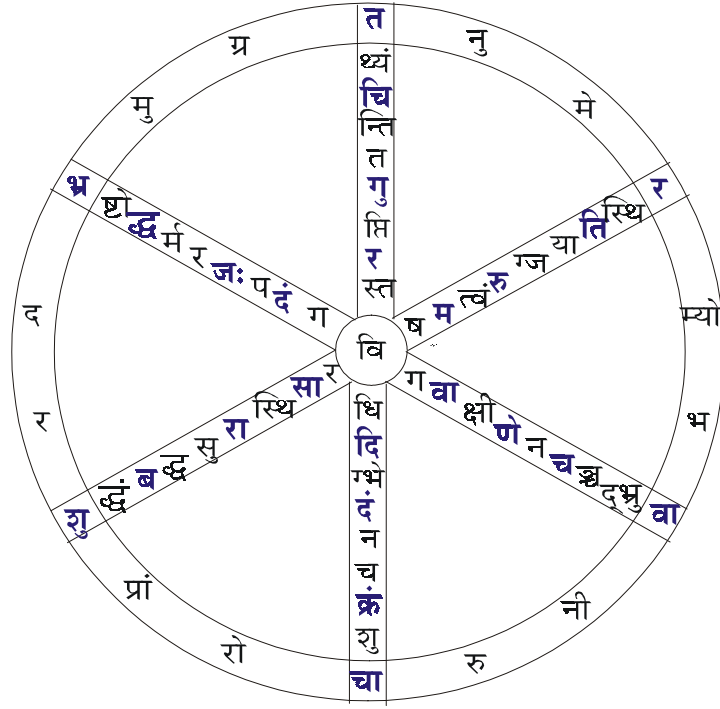
बन्धश्लोकेषु नामाङ्कता हि प्रायशः प्राचीनश्लोककृतां शैली । एषु क्वचित् कवेर्गुरुस्मरणं गुरुनामाङ्कता च वरीवर्ति । तत्र विस्तरः कण्ठाभरणादितो ग्राह्यः । नीरसानामपि चित्रकाव्यानां देवद्विजगुरुनृपप्रशस्तिपरत्वे उपादेयत्वमुपयोगञ्चालङ्कारिकैः सुबहुभिः स्वीक्रियते । उपरिप्रदर्शितात् चक्रबन्धादिभेदान्नासमञ्जसक्रमेण गृहीतैरक्षरसन्निवेशैस्तत्तत्स्थलेषु श्लोकान्तर-घटनप्रणाली मूले परिशिष्टे च संख्याऽङ्कचित्राद्यवान्तरसाधनैः स्फुटीकर्तुं चेष्टिता । एवमप्युत्तरत्रदर्शिते वैयाकरणप्रसिद्धलक्षणीयेन सिंहावलोकनन्यायेन घटिते शोकान्तरगर्भे बन्धे । तत्घटकश्लोकेष्वेषु श्रीकृष्णभक्तिः, तदुद्धृतेषु च गुरोः स्तुतिरिति विचित्रा भणितिपरिपाठौ ।।

यस्य श्रीतुलना न कश्चन गमी not possible to weigh his wealth, भक्तौघनपार्दनो removes the difficulties of devotees, अनाक्य , ध्वस्ताक्यबलच्छवी destroyed the strength and fame of Asuras, स त्वं मा न मुञ्च do not leave me, मोदक्षम can please his devotees, हे तां नाथ सन्नाथ lord, व्रजकेलिशब्दनमनः श्रद्धानदीकौतुकी curious of the river of commitment to hear discourses on the playa in Vraja, इहाध्वनी भाक्तमार्गे on the path of Bhakti, कीलप्रायः सतते मत्समः नास्ति there is no sinner like me, tiny as a nail.

Oh Sri Krishna! Do not leave me. It is not possible to weigh your



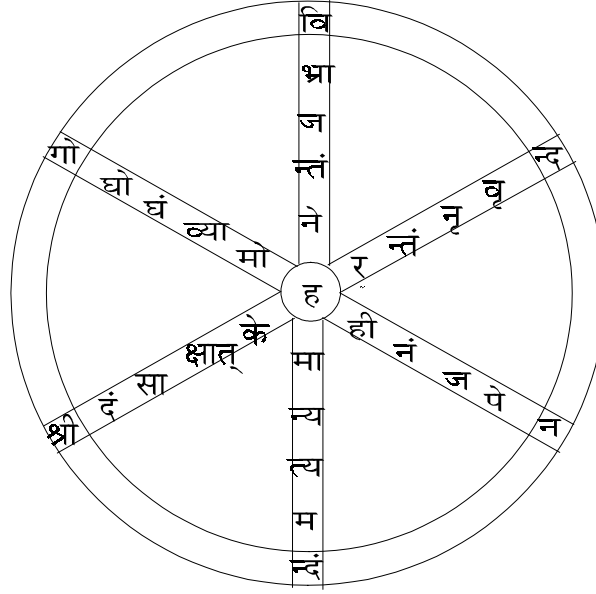
wealth. You remove the difficulties of your devotees. You can please them. You destroyed the strength and fame of Asuras. There is no sinner like me insignificant as a nail on the path of Bhakti, curious and committed to hear discourses on Vrajaketi. This is गुरुनामाङ्कितं. The letters of the derived verse are underlined. The letters क and वि are to be repeated. This is the only instance where a whole Sloka is inscribed in a षडरचक्र बन्धः.



श्रीदं साक्षात् के हरन्तं नृवृन्द  
 गोघोघं व्यामोहहीनं जपेन ।  
 विभ्राजन्तं नेह मान्यत्यमन्दं  
 श्रीगोविन्दानन्द मत्यन्यमाह ॥

(चित्रोपहार -49) 23 षडर चक्र बन्धः

This verse by **Devi Prasad Kavi Chakravarti** has the letter ह in the centre. The first three lines are written from rim to rim along the spokes. The fourth line is composed of letters in the rim and the second half of the third line in the spoke read backwards.



### 30. चक्र-8 बन्धः

अष्टारचक्रबन्धः

आतङ्कगतिहरस्तपद्युमणिसद्भूरिप्रभाजिद्वसु-

द्रष्टव्यं हृदि चिह्नरत्नमसमं शोचं च पीनोन्नते ।

देहेऽधत्त हितं त्वमन्दमहृदि क्षुद्रेऽप्यतो दर्शने

वल्गुर्मद्रमहस्य रम्यमपरं क्षीणव्यपायं पदम् ॥ 1

दम्भलोभभ्रमा अनिरुद्धा गुणैर्द्रष्टुमप्यक्षमा देव वक्त्रं तव ।

वर्जयित्वा ययुः सुश्रुत त्वां तथा ते भजन्ते यथा नेश भक्तानपि ॥

(धर्मशर्माभ्युदयं - 19.101, 102) 2 अष्टारचक्र बन्धः

प्रास्तार श्लोकः

आर्द्रदेवसुतेनेदं काव्यं धर्मजिनोदयम् ।

रचितं हरिचन्द्रेण परमं रसमन्दिरम् ॥ 3

आतङ्कः भयः fear, आर्तहरः removes, तपद्युमणे सच्छेभनां clear radiance, भूरिप्रभाजिद् wins, तेजः brightness, जिह्नरत्नं Sri Vatsa jewel, क्षुद्र low men, अहृदि अचेने, मनोज्ञ वल्गु beautiful, मन्द्रमहस्य मनोज्ञ उत्सवस्य festival of beauty, अपरं best, क्षीण व्यपायं अव्यय स्थानं place of an adjective, अनिरुद्धा not prevented.

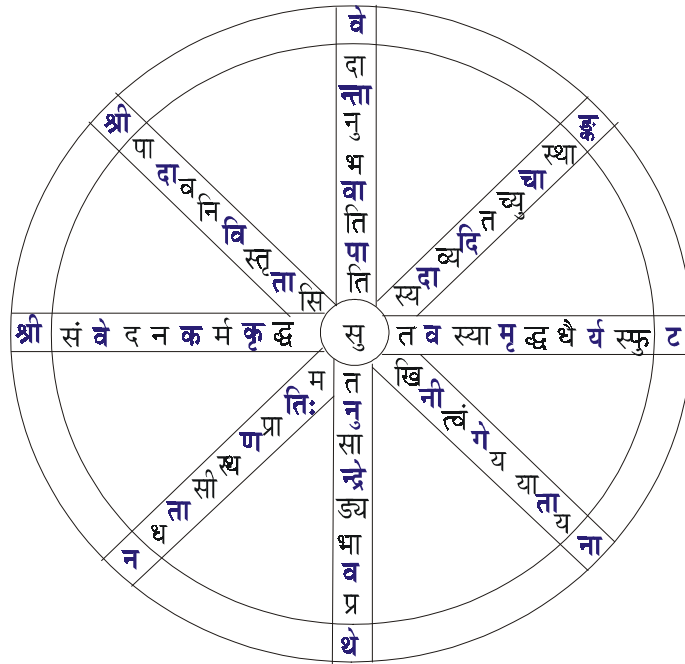
You remove fear. Your clear radiance is extremely bright. You wear the superb jewel Sri Vatsa on your chest. You do good. The festival of beauty is wonderful.

Your face shows no greed but displays all the best of qualities. men worship you as they worship Siva. Each line is written continuously to form two spokes. The letter म is at the center. The second verse is written round the rim. The diagram for the following Slokas is the same.





Oh Paduka, you are praised profusely. Sita treats you like her own life. Your greatness is beyond the comprehension of Vedantins. You are engaged in the service of Lord Achyuta. May I become your servant, performing my duties perfectly, which will qualify me to reach you, in the Kingdom of God. The embedded Sloka says that this praise of the Paduka has been composed by **Sri Sri Venkatanatha**, Acharya of Vedanta, the lion of Kavis. **Vedanta Desika** calls this चतुरङ्गमष्टारकचक्र बन्धः. The diagram for the following Slokas is the same.



श्रीराजीवविराजमाननयनं श्यामाम्बुदाभं हरिं  
 श्रीमद्वीन्द्रमहेन्द्रवन्दितपदं पापादपेतं भजे ।  
 अञ्चन्तं गजराजवज्रनकजातालस्तनालिङ्गितं  
 सान्द्रप्रेमभरं स्वभक्तनिवहे गेयस्ववीर्यं बुधैः ॥

(मन्दामरन्दचम्पू -5.8) 8 अष्टारचक्र बन्धः

The commentary is not available for this Sloka. By changing प in the second Pada and नि in the fourth Pada to न, it is possible to draw the diagram as above.

आर्तं वेदयमीड्यसारमहिमन्! श्रीवत्सगौकः! स्पृश  
त्रेताङ्कस्थिरमातनु त्वममलापात्तङ्गिरिं वीष्टपाः! ।  
यत्रऽटाऽनलसप्रतापमचलद्वासे हरीन्दुस्थले  
वन्द्यार्यव्रजकल्पकक्रमतया ज्ञानप्रदानाऽसिना ॥

(लक्ष्मीसहस्रं -22.37) 9 अष्टार चक्र बन्धः

प्रास्तार श्लोकः

आत्रेयवंशपालेना वेंकटार्यकवीन्दुना ।

मीमांसकवतंसेन सा नुता कमलालया ॥ 10

आर्तं troubled, औकं residence, त्रेताङ्क त्रेताग्रि चिह्न यज्ञपुरुष Vishnu, स्थिरं Venkatachala Mountain, वि Garuda, इष्टप इष्टदेवता personal God, इन्दुस्थल Sveta Dvipa.

Oh Lakshmi! You are praised in the Vedas, by Sadhus and by those in distress. You reside near the jewel Srivatsa on the chest of Vishnu. You touch Venkatachala, Mountain Tirupati, named after Vishnu. You are the ruler of Vishnu, who is the Ishta Devata of Garuda. In Sveta Dvipa, you are like Kalpavriksha to your devotees. With the sword of knowledge you cut off the difficulties of the distressed and of sinners.

श्रीशावीन्दुराक्ष रक्ष विमति क्रौर्यं स्वकामप्रिय

श्रीनिक्षिप्त समस्वचित्त विशरीराविद्धमूला अमी ।

वार्यन्तेक्षजना हिताध्व विदिशिस्त्राकृदुर्हुदात्मस्पृशा

सन्नाम्राम ममातनुव्रविदतुः पूषाश्वभेनाविन ॥

(चित्रकाव्यं -13) 11 अष्टारचक्र बन्धः

प्रास्तार श्लोकः

श्री श्रीवास यमीशान वीक्षितेनामलात्मना ।

रामनामार्य विदुषा रचिता नुतिरीशितुः ॥ (चित्रकाव्यं - 13) 12

अवीन्दुवराक्ष eyes are the Sun and Moon, स्वकामा ज्ञानिनः wise men, विशरीर Manmatha, अविद्धमूला आदृतमनस्का mind is conquered, अक्षजनाः sense organs are like men, हिताध्वविदिशि path of Bhakti and its opposite, संगं attachment to objects, दुर्हुदा दुष्टहृदय bad heart, पूषा Sun, अश्वभेनिः भानां इनः Chandra lord of the stars, न विदतु do not know.

Oh Vishnu! Protect me! You have the Sun and Moon for your eyes. You are cruel to the wicked while you are fond of the wise. Your mind is always on Lakshmi. Our minds and sense organs are convulsed by Manmatha. Please prevent our contact with evil men and keep us on the path of Bhakti. In this world the Sun and Moon are witnesses to all events. But my actions are not known even to them. Inscribed in the Bandha is a verse. This praise of Sri Srivasa, who has seen God in his soul, has been written by the learned Rama, [Ramabhadrachariar](#).

इत्थं धर्मवचोवितानरवितं वर्यं स्तवं मुद् युतः

सद्धर्माद्रुमसेकसंवरमुचां भक्त्याऽर्हतां नित्यशः ।

श्रयः कीर्तिकरं नरः स्मरति यः संसारमाकृत्य सोऽ-

तीतार्तिः परमे पदे चिरमितः प्राप्नोत्यनन्तं सुखम् ॥

(सर्वजिनस्तवन - 8) 13 अष्टार चक्र बन्धः

Jina gives long discourses on Dharma like this. He is pleased with much praise. He deserves eternal fame as he is the tree of good Dharma practised with great devotion. He is remembered as a man who occupied Samsara with much trouble and obtained great happiness and Moksha. Embedded is the name of the author, धर्मकीर्तिमुनिकृतं.

मारारिशक्ररामेभमुखैरासारं हसा ।

सारारब्धस्तवा नित्यं तदतिहरणक्षमा ॥ 14

माता नतानां संघट्टः श्रियां बाधितसंभ्रमा ।



मान्याथ सीमा रामाणां शं मे दिश्यादुमादिजा ।। 15 द्वाभ्यां खड्ग बन्धः

मायाविनं महाहावा रसायातं लसद्भुजा ।

जातलीलायथासारवाचं महिषमावधीः ।। 16 मुसल बन्धः

मामभीदा शरण्या मुत्सदैवारुक्प्रदा च धीः ।

धीरा पवित्रा संत्रासात्रात् त्रासीष्टा मातरारम ।। 17 धनुर्बन्धः

माननापरुषं लोकदेवीं सद्रस सन्नम ।

मनसा सादरं गत्वा सर्वदा दास्यमङ्ग ताम् ।। 18 शर बन्धः

मा मुषो राजस स्वासूंल्लोककूटेशदेवताम् ।

तां शिवावाशितां सिद्ध्याध्यासितां स्तुतां स्तुहि ।। 19 शूल बन्धः

माहिषाख्ये रणेऽन्या नु सा नु नानेयमत्र हि ।

हिमातङ्गादिवामुं च कं कम्पिनमुपप्लुतम् ।। 20 शक्ति बन्धः

मातङ्गानङ्गविधिनामुना पादं तमुद्यतम् ।

तङ्गयित्वा शिरस्यस्य निपात्याहन्ति रंहसा ।। 21 हल बन्धः

(काव्यालङ्कार -5.6 to 14) अष्टारचक्र बन्धः

प्रास्तार श्लोकः

शतानन्दापराख्येन भट्टवामुकसूनुना ।

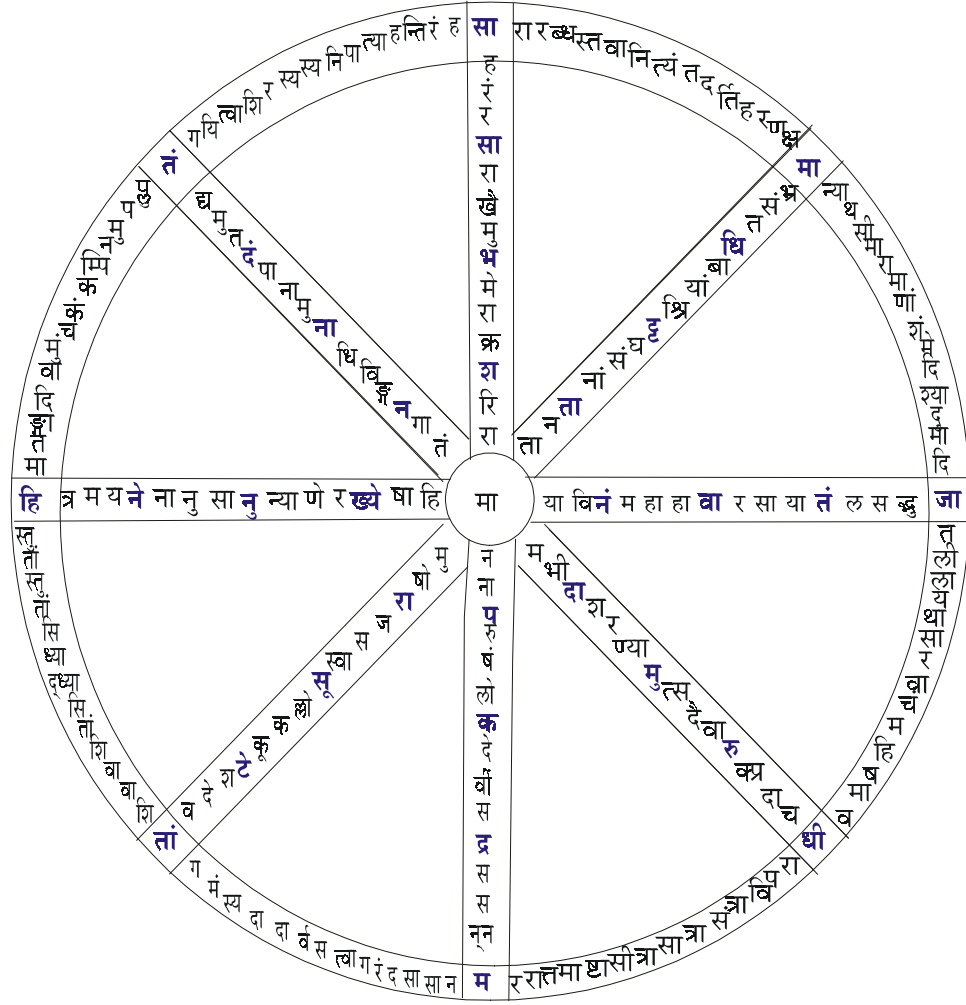
साधितं रुद्रटेनेदं सामाजा धीमतां हितम् ।। 22

All the nine Slokas together form a नामाङ्कित अष्टारचक्र बन्धः, a wheel with eight spokes. Each Sloka starts at the hub. The first half of the first Sloka is written along the North spoke. The second line starts from the same letter and is written along the arc downwards to the right. The rest of of the seven Slokas are written in the same manner.

In the Chakra Bandha is inscribed another Sloka. The third letter from the hub in each spoke gives the first Pada of the derived Sloka. The seventh and eleventh letters in each spoke give the second and third Padas. The letter at the junction of the spoke and the wheel, read clockwise from the end of the first spoke, gives the last Pada of the embedded Sloka, which

says that this has been accomplished by **Rudrata**, also known as Satananda, son of Bhatta Vamuka, follower of Sama Veda, for the good of intelligent people.

As the meaning of the verses has been given, seperately, it is not repeated here.



साध्यं सुकृतिभिर्यत्नैरमरैर्नुतमञ्जसा ।

साहसानां निधिं गम्यं न दुरासदतेजसा ॥ 23

साध्यार्चितं स्तुवे येन वरेयं भूषिता रसा ।  
 साधुवृत्तं साररूपं त्रिनेत्रमतिसादरम् ॥ 24 द्वाभ्यां खड्ग बन्धः  
 सारज्ञं च सदाचारतापच्छिदमुमावरम् ।  
 रंहसा नौम्यधिपतारम्यं मुक्तिफलप्रदम् ॥ 25 मुसल बन्धः  
 साधुचक्रनुतं वन्दे रेणुकोद्भवशौर्यदम् ।  
 दंष्ट्रा विपाटिता येन गजस्य विजिता रसा ॥ 26 धनुर्बन्धः  
 सावर्ता मित्रपरमाणवोऽपि कतमे स्थि(स्ति)सा (?) ।  
 सा भा नैकस्य तेभ्योऽपि देव मत्तनुरञ्जसा ॥ 27 शर बन्धः  
 सामर्थ्यद सुमूर्तिस्ते सदा जीयात्प्रभोऽरसा ।  
 सा रसासार सारास्थिस्थिरासा विदिता भुवि ॥ 28 त्रिशूल बन्धः  
 सा विडम्बकतां नीत्वाप्तवती क्रूरतां विभो ।  
 विसारे कुरुते कालसेना दोषं मयि स्थिरा ॥ 29 डमरु बन्धः  
 सारा बन्धैर्नाज विभो भियार्ता मे मतिः परा ।  
 सा राजते विनैव त्वां भगवन्नेहि रंहसा ॥ हल बन्धः

(ईश्वरशतकं -54 to 61) 30 अष्टारचक्र बन्धः

खड्गबन्धात्प्रभृतिभिः सप्तभिरमीभिर्बन्धैः कविनामगर्भश्चक्रबन्धः "कृतं  
 चक्रमिदं बन्धैरवतारेण सप्तभिः" इति निर्गच्छति ॥

In this Bandha is embedded कृतं चक्रमिदं बन्धैरवतारेण सप्तभिः, this  
 Chakram has been composed with seven Bandhas by Avatara Kavi. The  
 diagram follows that of Rudrata where, starting from the hub, half a Sloka is  
 written along a spoke and the balance along the rim. The letters भु in  
 Damaru Bandha and सा in Hala Bandha do not fit.



रावित्त तीक्ष्णदम्डशववाह रूपेश नयक ।  
 कर्मेश काशिकवासं देहि भैरव भैरवि ।। 34 धनुर्बन्धः  
 राम विप्रसदाधार वचो भण भभं भुवि ।  
 विभो ददस्व साकेते शरणं णं च शोभनम् ।। 35 शर बन्धः  
 राजप्रसाद रक्षासून् सकलोच्चत्रिलोचन ।  
 नवनानावनश्रीप पश्रीनन्दन व्रद द ।। 36 त्रिशूल बन्धः  
 रादरे देवि हे सानुभानपभाः क्रोधजित्पदम् ।  
 दरानयतमोहन्त्रि नानासौख्यं प्रयच्छ नः ।। 37 शक्ति बन्धः  
 राननानन्त हे नानासेनानायकसूदन ।  
 नन्दनन्दन हे कृष्ण पार्थरक्षक रक्ष माम् ।। 38 हल बन्धः  
 प्रास्तार श्लोकः  
 सरस्वतीप्रसादेन श्रीविश्वेश्वरसूनुना ।  
 रमरूपेण चक्रोऽयमाराधि कविनन्दनः ।।

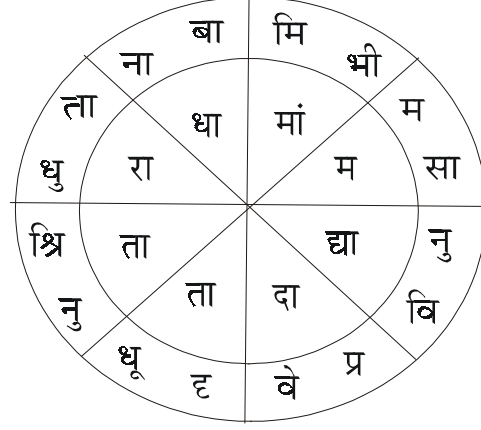
(चित्रकाव्यकौतुकं -16) 39 अष्टारचक्र बन्धः

By the grace of Sarasvati, **Ramarupa**, son of Sri Visvesvara composed this Chakra Bandha. The diagram follows that of **Rudrata** where, starting from the hub, half a Sloka is written along a spoke and the balance along the rim.

ताराबाधामिमां भीमां मम सा मधुराधामा ।  
 नुद्याद् विद्याप्रदा वेदादृता धूतानृताश्रिता ।।

(चित्रबन्धावतारिका -4.10) 40 अष्टारचक्र बन्धः

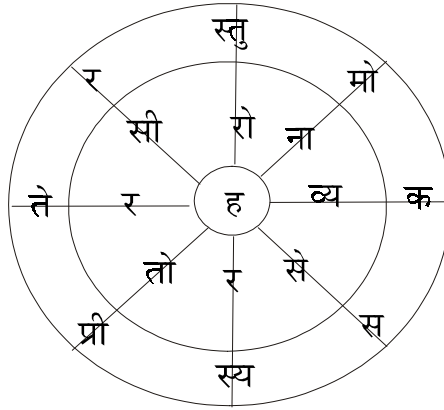
This verse is in praise of Goddess Tara Devi. The diagram has two outer circles and none at the hub. There are eight spokes in the inside circle with one letter each between the spokes and two letters each between the spokes in the outer circle. The letters are read alternately in the two circles.



हरोऽस्तु रोहनामो ना हव्यकव्यहसे ससे ।

हरस्य रहतो प्रीतो हरते रहसीरसी ।। 41 अष्टारचक्र बन्धः

This wonderful Sloka is inscribed along with the diagram on rock in the Trimurti temple inside the historic Chitorgrh fort. The letter ह is at the Karnika. Only one letter is on the rim and on letter in each spoke. This is the sole example of Chakra-8 Bandha with a single letter on each spoke and in each quadrant in अनुष्टुप् metre.



## 31. चक्र-16 बन्धः

नयानयानयानयानयानयानयानयानया ।

नयानयानयानयानयानयानयानयानया ॥

(यादवाभ्युदयं - 6.98) 1 षोडशचक्र बन्धः

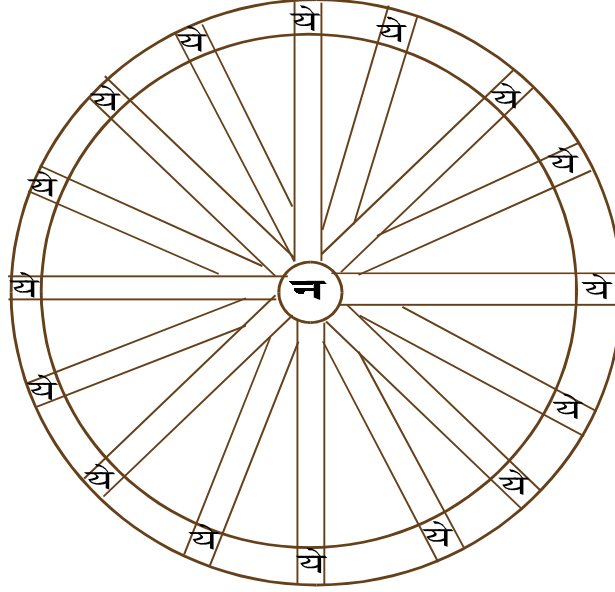
नयानयाः नयाः अनयाश्च those with practical morality and those who lack of it, अयानयाः अयाः अनयाश्च those without vehicles and those with vehicles, those who do not require instruction and those who do, अनया as understood in the last verse, नय अपनय lead, आनय bring, अनयान् those who lack practical morality, अयान् अगच्छन् coming, अयानयानयानया अः विष्णुः गतिः शरणं येषां ते अयानाः तेषां यानं मार्गः the path of those who seek protection of Vishnu.

नयान् Niti path, अयाः अध्यगच्छः not attained, यानयान् ईः लक्ष्मीः तस्य आनयान् आनेतृन् संपत्करान् those who have Lakshmi, अयानयान् अयः अनयः तान् those who bring good fortune, अय विद्वन् न् learning, अनया ष्कृतया धिया न not by natural intelligence, यानयान् याः यानं नाशं तस्य अनयान् अगन्तृन् imperishable results, अयानयान् अस्य विष्णोः ईः गतिः एः भगवद्विषयिणी प्रतिपत्तिः तस्या आनयान् परितो रक्षका protect those who follow the path of Vishnu in every manner, अयानयान् इः कामः तेन आनयः समन्ताद्भ्रमणं तद्विरुद्धा not being befuddled by Kama, अयानया विष्णुशरण्या by Vishnu's protection.

Those who follow Aniti are converted to those who follow Niti. There are those who require instruction and those who do not. Therefore, understanding the last verse, follow the path of practical morality and seek protection from Vishnu. This Sloka can be split up in two different ways as shown above.

The second meaning is this. Those who have obtained Lakshmi and

those who bring good fortune, by their natural intelligence get imperishable results by being devotees of Vishnu. They are protected in every direction by Vishnu from being bemused by Kama. There are only two letters नया repeated. This Sloka is अनुलोमप्रतिलोम द्व्यङ्गल् बहुचित्रसमुच्चयः.



एते षोडसश्लोकाश्चक्रे षोडसाराः

त्वं वादे शस्त्रसङ्गिन्यां भासि वाचि दिवौकसः ।

तवादेशास्त्रसंस्काराज्जयन्ति वरदे द्विषः ॥ 2 अप्रत्यभिज्ञायमकं

सदाव्याजवशिध्याताः सदात्तजपशिक्षिताः ।

ददास्यजस्रं शिवताः सूदात्ताजदिशि स्थिताः ॥ 3 गोमूत्रिका जाल बन्धाः

हरेः स्वसारं देवि त्वा जनताश्रित्य तत्त्वतः ।

वेत्ति स्वसारं देवित्वा योगेन क्षपिताशुभा ॥ 4



सदाप्रोति यतिज्योतिस्तादृशं त्वत्प्रभावतः ।  
प्रभावतः समो येन कल्पते मोहनुत्तितः ॥ 5  
त्वं सद्गतिः सितापारा परा विद्योत्तितीर्षतः ।  
संसारादत्र चाम्ब त्वं सत्त्वं पासि विपत्तितः ॥ 6 गूढचतुर्थः  
परमा या तपोवृत्तिरार्यायास्तां स्मृतिं जनाः ।  
परमायात पोषाय धियां शरणमादृताः ॥ 7  
प्रवादितभेदेषु दृश्यस्ते महिमाश्रयः ।  
भान्ति त्वत्तिशिखस्येव शिखानामसमाश्रयः ॥ 8  
यच्चेष्टया तवे स्फीतमुदारवसु धामतः ।  
यच्चेतो यात्यवहितमुदा रवसुधामतः ॥ 9 गोमूत्रिका बन्धः, संदष्टयमकं  
सुरदेशस्य ते कीर्तिं मण्डनत्वं नयन्ति यैः ।  
वरदे शस्यते धीरैर्भवती भुवि देवता ॥ 10 अर्धगोमूत्रिकाबन्धयमकं  
तत्त्वं वीतावतततुत्तत्त्वं ततवती ततः ।  
वित्तं वित्तव वित्तत्वं वीतावीतवतां बत ॥ 11 द्व्यक्षरः  
तारे शरणमुद्यन्ती सुरेशरणमुद्यमैः ।  
त्वं दोषापासिनोदग्रस्वदोषा पासि नोदने ॥ 12 तूण बन्धः  
सुमातरक्षयालोक रक्षयात्तमहामनाः ।  
त्वं धैर्यजननी पासि जननीतिगुणस्थितीः ॥ 13  
ख्यातिकल्पनदक्षैका त्वं सामर्ग्यजुषामितः ।  
सदा सरक्षसांमुख्यदानवानामसुस्थितिः ॥ 14 रेफविवर्तितकः  
सिता संसत्सु सत्तास्ते स्तुतेस्ते सततं सतः ।  
ततास्ति तैति तस्तेति सूतिः सूतिस्ततोऽसि सा ॥ 15 द्व्यक्षरः  
त्वदाज्ञया जगत्सर्वं भासितं मलनुद्यतः ।

सदा त्वया सगन्धर्वं समिद्धमरिनुत्तितः ।। 16 गोमूक्रिका बन्धः

यतो याति ततोऽत्येति यया तां तायतां यतैः ।

मातामितोत्तमतमा तमोतीतां मतिं मम ।। 17 श्लेकार्धं द्व्यक्षरं

चत्वार एते नेमि श्लोकाः

महत्तां त्वं श्रिता दासजनं मोहच्छिदा वस ।

यच्छुद्धत्वं गतः पापमन्यस्य प्रसभं जय ।। 18

त्वं साज्ञासु जगन्मातः स्पष्टं ज्ञाता सुवर्त्मसु ।

प्रज्ञा मुख्या समुद्रासि तत्पृथुत्वं प्रदर्शय ।। 19

हन्त्र्यो रुषः क्षमा एता सदक्षोभास्तमुन्नतः ।

सतेहितः सेवते ताः सततं यः स ते हितः ।। 20

करोषि तास्त्वमुत्खातमोहस्थाने स्थिरा मतीः ।

पदं यतिः सुतपसा लभतेऽतः सशुक्लिम ।। 21

पूर्वश्लेकादक्षराण्युच्चित्वैयमार्या ।

आज्ञासु जगन्मातः स्पष्टं ज्ञाता सुवर्त्मसु प्रज्ञा ।

भासि त्वं सा मुख्या समुत्पृथुत्वं प्रदर्शय तत् ।। 22

प्रास्तार श्लोकः

देव्या स्वप्नोद्गमादिष्टदेवीशतकसंज्ञया ।

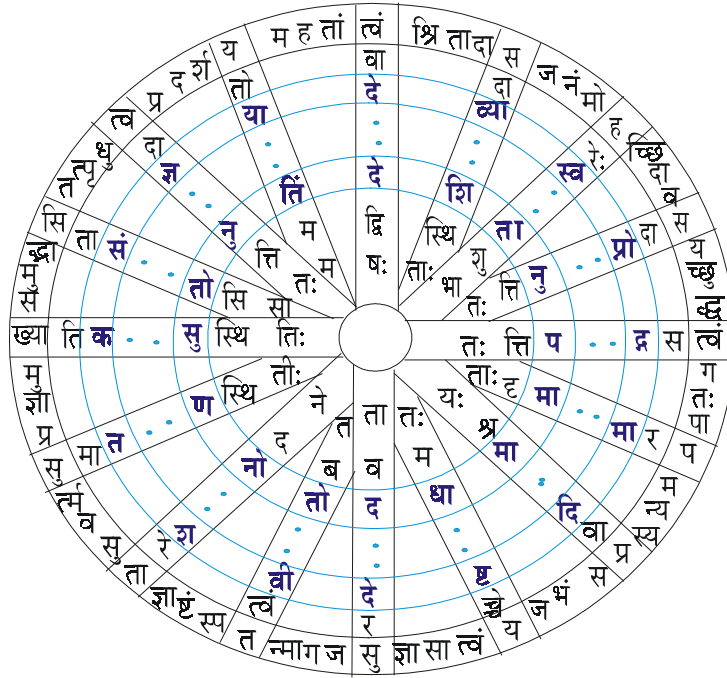
देशितानुपमामाधादतो नोणसुतो नुतिम् ।। 23

(देवीशतकं -80 to 101) षोडशारचक्र बन्धः

This extraordinary feat by [Anandavardhana](#), the great Dhvanikara, which some one calls "a wonder to watch," has a number of special features.

1. It has 12 Bandhas including a rare रेफाविवर्तिक. 2. It is the only known example of षोडशारचक्रबन्धः. 3. The first 16 Slokas form the spokes staring from the rim and ending at the hub. 4. There is no letter in the hub. 5. Four Slokas form the rim. Three letters are written between the existing letters,

which are common . 5. The second circle from the rim gives the first line of the derived Sloka. The third circle from the hub gives the second line. The derived Sloka gives the name of the poem and the author. It says that Goddess Devi Sarasvati appeared in his sleep and ordered Nona's son, **Anandavardhana**, to compose Devisatakam; he wrote this superlative praise as ordered by her. 6. A verse in आर्या वृत्तं, Sloka 22 is made up of the letters in Sloka 19. The word साज्ञा is split into सा आज्ञा. 7. The verses can also be drawn as Chakra-32. In the diagram below only two of the verses in the rim and six letters in each spoke are given for lack of space.



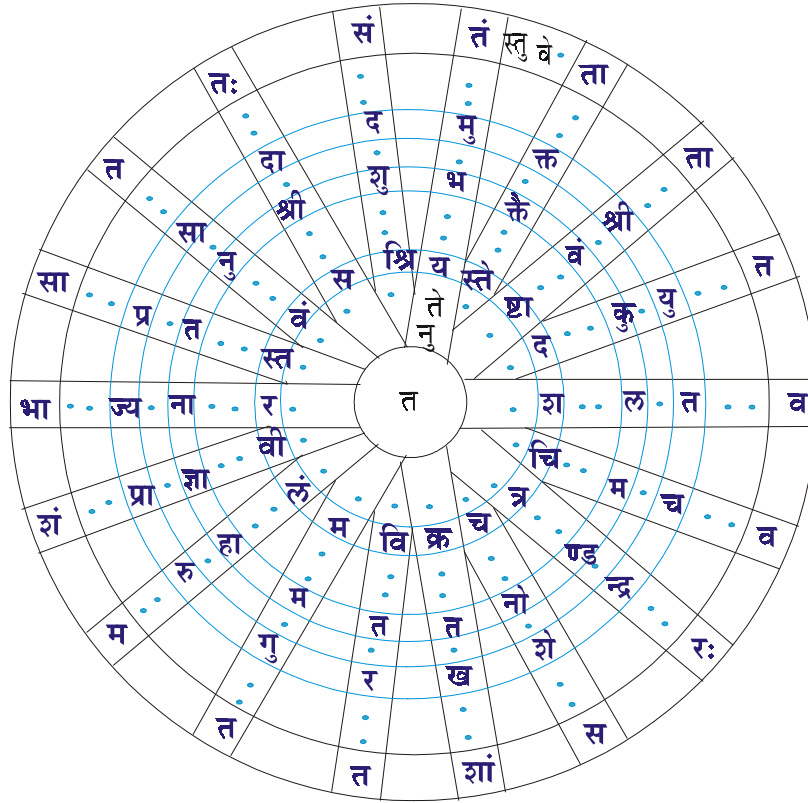
## 32. चक्र-18 बन्धः

तनुते यन्नृतिं जम्भजिद्राजी मुदिता द्रुतम् ।  
तं स्तुवे वीततन्द्राजिभयं भावेन भास्वता ॥ 1 मुसल बन्धः  
ततयास्ते नृणां मुक्त्यै या नीरुक्तनवे नता ।  
तारभाभार तापास स पाताऽक्षर रक्ष ताः ॥ 2 शूल बन्धः  
ततकष्टावलीलावलीलाढ्य श्रीवरा रताः ।  
ताररावश्रुतौवीर रवीद्धाभ सुरास्तव ॥ 3 शंख बन्धः  
तङ्ग्रासदमलेक्ष्वाकुर्विशजेयुः शमिस्तव ।  
वरेण्यानन विश्वेश शरणं सुसुखेच्छवः ॥ 4 श्रीकरी बन्धः  
तज्जामीश विशस्त्वालमवन्दत घनारव ।  
वधवल्ल्यां वह्निवद् यो वीरवर्त्ति वशी वरः ॥ 5 चामर बन्धः  
तरणे चिररूढामतमस्सु चरणादरः ।  
रसिकस्तव भूयासं सेवनेऽनल्पमानसः ॥ 6 हल बन्धः  
तत्यजेऽत्र तकाश्चण्डपास्वमिन्द्रस्तुताहस ।  
सर्वदोषैस्तत्क्षयाशां शान्ताघ ददतो विशाम् ॥ 7 भल्ल बन्धः  
तरीवाचरसि ज्ञानोदारनिःशेषभूस्पृशाम् ।  
शान्तितुष्टिकरापारभवाब्धौ विश्ववन्दित ॥ 8 खड्ग बन्धः  
तम्यतिक्रम्यतेऽत्यन्तमोहदुःखमयीशीतः ।  
तवेन सेवयाऽवश्यं भव्यैः स्थिरशिवस्थितः ॥ 9 खड्ग बन्धः  
तमहं विनमामीततन्द्र वीर सतां मत ।  
तपो यस्त्वं व्यधा विश्ववित्तं वीतरिपोऽतमः ॥ 10 शक्ति बन्धः

तपःशमरमारामतर शं गुणसत्तम ।  
 मम गुप्ताश्रिताधीश मरणक्लेशहृद् दिश ॥ 11 धनुर्बन्धः  
 तविषे लसत्यमोहाशय चारुरुचायशः ।  
 शक्राली त्वन्नतेर्ज्ञानिभासुराल्पपरा सुभा ॥ 12 रथपदगतिः  
 तवीत्यवीतसाराज्ञा प्राणिनां प्रास्तभीः शुभा ।  
 भाराशेऽशेषभावारीन् शिवदा तव रंहसा ॥ 13 पूर्णकलश बन्धः  
 तत्त्वासार तरसा ना त्वयि राज्यदधीरसा ।  
 साराद्भुतेऽमोह धीरा रज्यते वीर मोदतः ॥ 14 अर्धभ्रमकं  
 तरसाऽस्तमोहत्वेत तत्त्वेह प्रशमान्वित ।  
 तन्विमान्यवनीतात ततानीष्टान् न्यसारत ॥ 15 चतुष्दलपद्म बन्धः  
 तवांही वन्दते सानुकम्प यः साय भावतः ।  
 तस्य नानागुणस्यान्यो नम्यो नो नोदितैनसः ॥ 16 शर बन्धः  
 तत्परः सततं शिश्रीषामि त्वां दारितांहसम् ।  
 संपदापसंसार रसासन्तमसं मत ॥ 17 त्रिशूल बन्धः  
 नमानाश्रितशर्मासु नेहमन्द दयान्वित ।  
 तथा त्वत्तः सुरेश त्वं केनुबोधिधियं हितः ॥ 18 वज्र बन्धः  
 प्रस्तार श्लोकः  
 यस्तेऽष्टादशचित्रचक्रविमलं वीर स्तवं सश्रियं  
 भक्तैवं कुलमण्डनोऽतत महाज्ञानातनुश्रीशुभ ।  
 मुक्तश्रीयुतचन्द्रशेखरगुरुप्राज्यप्रसादादमुं  
 तं तातातववरः स शान्ततम शं भासा ततः सन्ततम् ॥ 19

This excellent example of अष्टादशचक्रं by Kulamandana Suri in his  
 Virajinastavana has 18 Slokas in Chitra Bandha. The derived verse gives the  
 name of the author, Kulamandana and his Guru Sri Chandrasekhara as well

as the name of the Kavya, Vira Stava. The letter त is at the hub. The first half of each verse starts at the hub and is written along the spoke ending in the rim. The second half of the verse is written along the rim. The third, seventh, eleventh circles and the junction of the spoke with the rim give the four lines of the derived Sloka. These letters are shown in blue in the diagram. For lack of space most of the letters along the rim and spokes are left out.



जयिन्नयिञ् जय श्रीमन् ज्ञान् यस्तारयत्यवलम्बनम् ।

नतेन्द्रः स प्रभुः सिद् दद्याद् विश्राणिताब्धिजः ।। 20  
 जयाय यतते तेऽहो यावता शशभुच्छ्रियः ।  
 यता हि सततं ज्योत्स्ना यशः सङ्गिनविश्वपाः ।। 21  
 जहि तापरयव्यापां जन्मोपनतविष्टपाम् ।  
 पापनन्दि जिनेताघपार तत्त्वनिधेऽमघ ।। 22  
 जराद्यरीन् मनःशुद्ध्या जयन् नतनरानिघ ।  
 घनचञ्चद्ध्वनिर्जीयीत् सुतोव्रव्रतवान् जिनः ।। 23  
 जलधौ नौरिव ज्ञान् यस्तारयत्यवलम्बनम् ।  
 नतेन्द्रः स प्रभुः दद्याद् विश्राणिताब्धिजः ।। 24  
 जनयन्ति मुदं ते श्रीजिनोद्भाविरोचिस्रजः ।  
 जस्तदुर्ध्यानसंदर्भं सर्वथा ममताङ्गज ।। 25  
 जम्भजिद् यं स्तुतेनाकी कीरो द्रुमिव तं भङ्ग ।  
 जराभीतोऽवतंसेन सेव्यं देव्यैस्तु राजभम् ।। 26  
 जडा मनुजराज्यतियोगे वीक्षेत राशिभम् ।  
 भजन्ते न जिनं देवं वरेण्याङ्गं गताश्रयम् ।। 27  
 जलज्वलचौराविर्भूतं सर्वरिसम्भवम् ।  
 बम्भज्यते भयं यस्य न्ना सिद्धयै स वोऽस्त्वजः ।। 28  
 जनाय सेविनेऽम्भोजवासा देहि वृषध्वज ।  
 जवेन हारसारश्रीर्वराक्षिरुचिरक्षितः ।। 29  
 जघान योऽघमन्हाय तममानं नमाम तम् ।  
 तया यस्य मतिः कान्ता शवरागगरावशा ।। 30  
 जञ्जन्यते यकस्याङ्गयशसा सं महीशृषाम् ।  
 शान्तं जिनेन्द्रं सुशयं गम्भीरं मम विश्वपाम् ।। 31

जयन्त्यादिविभोः पाणिकरजा विजितोडुपाः ।  
पालकाः कालपाः पाककम्पाणकररङ्कपाः ॥ 32  
जपामदजयं येऽगुर्द्रागुद्रजगत्कृपाः ।  
पान्तु नाभेयपादा मां पुण्येष्वहत्सौहृदम् ॥ 33  
जरागरातुरास्तेरुस्त्वद् दधद् भिन्द्धि कामद ।  
दम्भं दवदरं दस्युं दयोदयदयदमम् ॥ 34  
जन स्पृहयसि स्वेभ्यो तदमुं सदयाग्रिमम् ।  
मनसाऽऽननशीतांशुं शुभं जैनं नमोत्तमम् ॥ 35  
जञ्जपूको नतो येन तोयेश क्षिप सत्तम ।  
मतसम्पन्निधे देव वन्दे मयि महोऽग्रिमम् ॥ 36  
जङ्गमं तं तरुं ब्रूमश्चित्रं कृततमःशमम् ।  
मन्दाराततदातृत्वं जिनं सततसम्पदम् ॥ 37

This example of अष्टादशचक्रं by Vinayavijaya Gani in his Anandalekha has also 18 verses in Chitra Bandha. The diagram is similar to the one above. The letter ज is inscribed in the hub. The first half is written along the spoke and the second half along the rim. In the ninth circle is महोपाध्यायश्रीकीर्तिविजयगणगुरुभ्यो नमः giving the name of the author Srikiirti Vijaya Gani.



### 33. गरुडगति चक्र बन्धः

काव्यायास्थित मावर्ग-व्याज-यात-ग-मार्गका ।

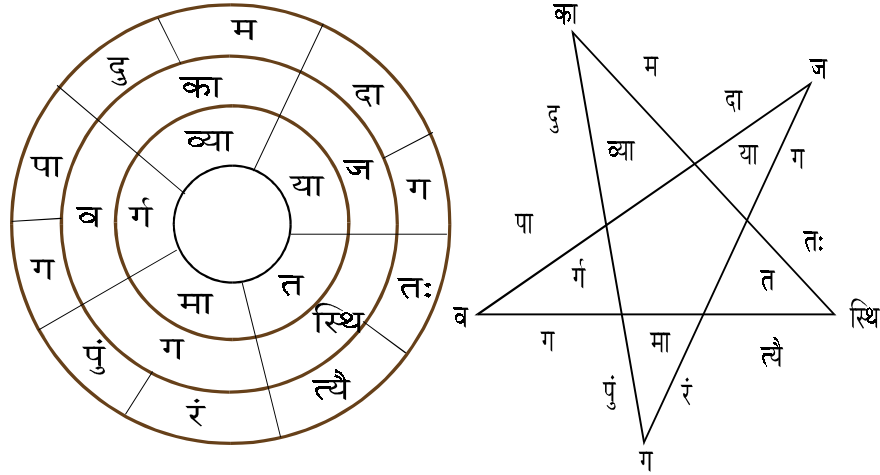
कामदा जगतः स्थित्यै रङ्गपुङ्गवपादुका ॥

(पादुकासहस्रं - 924) 1 गरुडगतिचक्र बन्धः

मा Lakshmi, अवर्गे आवर्जने receive, व्याजं निमित्तं purpose, यात संचार move in the sky, मार्गका small path, कामदा grant wishes, स्थित्यै to protect. काव्याय आश्रिता source of Kavyas.

The Paduka grants all that one wants. Rama's Paduka is the source of Kavyas like Ramayana. It is here to protect the world. Its path shines with brilliance. It moves in a small path to receive Lakshmi.

Garuda, a kite, flies sometimes high, sometimes low and sometimes in a circle. This Chakra depicts its flight. Two diagrams are given.



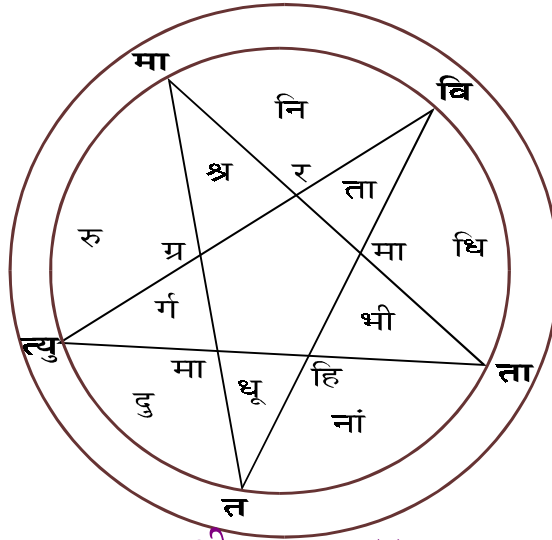
मारमाताऽहिमात्युग्ररविमा हितमाग्रमा ।

मानिता विधिभीतानां धूतदुर्गत्युरुश्रमा ॥

(लक्ष्मीसहस्रं -22.24) 2 गरुडगतिचक्र बन्धः

Oh Lakshmi! You shine like the Sun in Winter. You help your devotees. You are the mother of Kama. You exert yourself on behalf of people in distress who are afraid of fate.

There is a continuous line joining five apexes on a circle like Vividita. The letters of the first line move along the lines of the pentagon, starting from one apex on the circle, two letters at intersections and the fourth letter at another apex. The last letter of the first half of the Sloka ends on the starting letter. The second half of the Sloka also starts from the same apex. One letter is written in each blank space. After two of the letters, the next apex letter is read. The letters repeated are 1,16,17,24; 2,9; 3,11; 4,23; 5,12; 6,14; 7,29; 8,15; 10,28; 13,26.



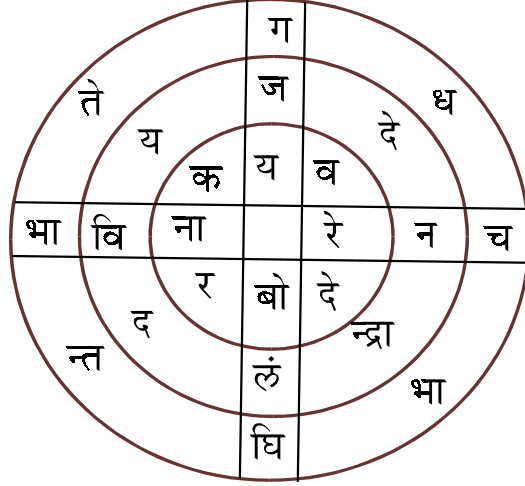
रक्षाधीश्वरमादक्ष क्षान्त्या धीरतमाक्षर ॥

रजोऽचिन्त्यातुलश्वभ्रात् पूतनावेदनाकर ॥

(चित्रकाव्यं -11) 3 गरुडगतिचक्र बन्धः

क्षान्त्या क्षमया pardon, श्वभ्रं संसारं Samsara.

Oh lord of all! Oh Krishna who killed Putana! You are permanent.  
You are very brave. Protect me from the fear of Samsara! The diagram is as  
before.



### 34. द्विचतुष्क चक्र बन्धः

इह शिखरसंधिमालां बिभृयादर्थं समाश्रितैर्वर्णैः ।

द्विचतुष्कचक्रबन्धे नेमिविधौ चापरं भ्रमयेत् ॥

(सरस्वतीकण्ठाभरणं -2.312) 1

चतुष्क set of four, tetrad, शिखर is the middle circle, अरि is the hub, which is the inner circle, also called संधि, नेमि is the outer circle.

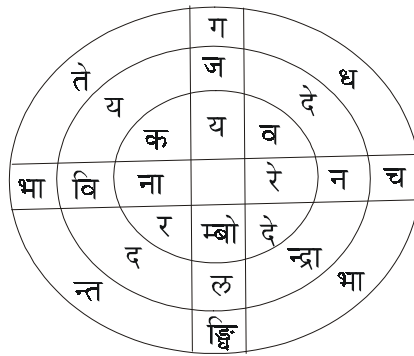
There are three circles with a cross. The letters of the first half of the Sloka are written alternately in the middle circle and inner circle. The letters in the second half are written similarly in the middle circle and outer circle. The top of the middle circle is the starting point for both halves. This Bandha is actually a circular गोमूत्रिका बन्धः.

जय देव नरेन्द्रादे लम्बोदर विनायक ।

जगदेधन चन्द्राभालङ्घिदन्तविभायते ॥

(सरस्वतीकण्ठाभरणं -2.311) 2 द्विचतुष्कचक्र बन्धः

Victory to Vinayaka! You are prior to Indra and men. You have a big stomach. Your tusk is whiter than Moonlight.



भरताराधितां तारां वन्दे राघवपादुकाम् ।

भवतापाधितान्तानां वन्द्यां राजीवमेदुराम् ॥

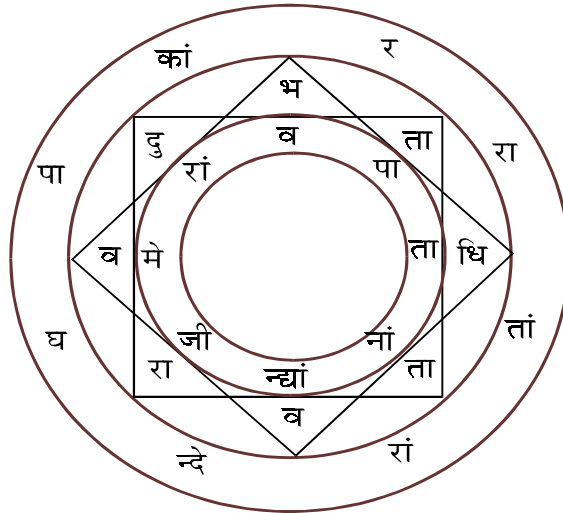
(पादुकासहस्रं - 926) 3 द्विचतुष्कचक्र बन्धः

द्विचतुष्ककोणविशिष्टत्वादस्य चक्रस्य द्विचतुष्कसंज्ञा । इयं अयुग्माक्षरश्लिष्टानुलोमगोमूत्रिका । गोमूत्रिके युग्माक्षरश्लिष्टेति भेदः । सापि अस्मिन् चक्रे लिखितुं शक्या । युग्माक्षरश्लिष्टत्वात् । मण्डलस्पर्शपूर्वकः कोणस्पर्श इति भेदः ॥

तारा best, आधि mental worries, तान्तानां oppressed, मेदुरां filled, चतुष्क consisting of four, tetrad, श्लिष्ट adhering, united.

I pray to Raghava Paduka which was worshipped by Bharata. The Paduka should be worshipped by those with worries.

This Bandha is similar to गोमूत्रिका बन्धः. The odd letters in the first and second lines of a Sloka in this Bandha are the same unlike गोमूत्रिका बन्धः where the even letters are the same. गोमूत्रिका बन्धः can also be written in a circular form. This diagram appears to be more authentic than the common version of Bhoja's.



जातरूपमयोदारग्रावाकारपयोधरा ।

जागरूकमहोदारग्रात्क्षकांत्युपसाधना ।।

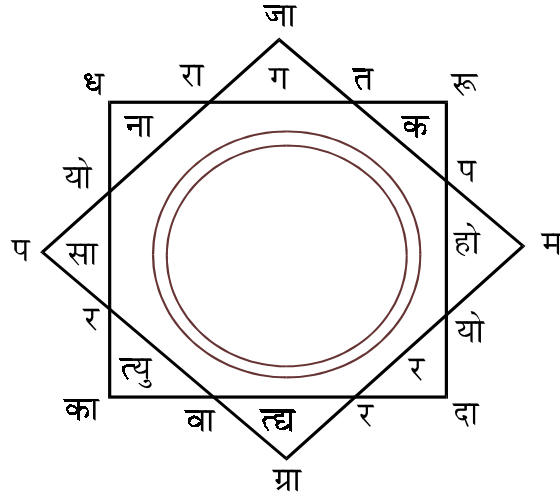
(चित्रप्रपञ्च -47) 4 द्विचतुष्कचक्र बन्धः

कांचिद्वर्णयति जातेति हेम स्वर्णे जातरूपमिति हलायुधः । उदारो  
दातृमहत्पौरित्यमरः ग्रावा पर्वतः जागरूकं महोदारग्रात्क्षं कांति रूपं उपसाधनं  
उपकरणं यस्याः अत्राद्याद्धस्य बहिन्यासः कोष्ठे परिगतवर्णोत्तरकोत्तरवर्णवाचने  
द्वितीयाद्धमित्युद्धारः ।।

जातरूपं gold, उदार high, ग्रावा mountain, जागरूकं awake, महोदारग्रात्क्षं  
liberality, उपसाधनं उपकरणं assistance.

Your breast is like a huge mountain. Your neck shines like gold. Its  
lustre is enhanced by your liberality.

The diagram is different. Two squares are inscribed in a circle, which  
explains the term द्वि-चतुष्क, two squares, in the name of the Bandha. The  
first half of the Sloka is written at each intersection along the sides of a  
square and the corners of the squares. The second half is written in the  
triangular areas and read with the letters at the corners of the squares  
already written. The diagram is the same for the following Slokas.



भजेमहि हरेः कान्तां कारुण्यरसपूरिताम् ।

भवाऽऽमयहरां कामं कार्पण्यत्रासहारिणीम् ।।

(लक्ष्मीसहस्रं - 22.17) 5 द्विचतुष्कचक्र बन्धः

We pray to Lakshmi, Vishnu's wife who is full of pity. She removes illness and distress due to poverty. It is अयुग्माक्षर अश्लिष्ट अनुलोमगोमूत्रिका बन्धश्च.

कृष्णकान्ता लसन्माला राधा लोकैकसुन्दरी ।

कृतिकामलता माऽवेद् रामालोला कलोदया ।।

(चित्रकाव्यकौतुकं -45) 6 द्विचतुष्कचक्र बन्धः

Radha is Krishna's beloved, a branch of Kalpavriksha, splendid with a garland, the only beautiful woman in the world. She is versed in the 64 arts, May she protect me!

देवताराधितं श्रीदां वन्दे सादरमिन्दिराम् ।

देहि तापाधिदाश्रीघ्नां वज्रि सादरवन्दिताम् ।

(चित्रकाव्यं -10) 7 द्विचतुष्कचक्र बन्धः

I pray to Indira who is worshipped by Gods. May she give me riches! The diagram looks different.



### 35. द्विशृङ्गाटक चक्र बन्धः

शृङ्गाद् ग्रन्थि पुनः शृङ्गं ग्रन्थिं शृङ्गं व्रजेदिति ।

द्विशृङ्गाटकबन्धेऽस्मिन्नेमिः शेषाक्षरैर्भवेत् ॥

(सरस्वतीकण्ठाभरणं -2.314) 1

शृङ्गाटक triangle, a Srigataka nut, शृङ्गं top, vertex, ग्रन्थि junction of two lines.

Draw two triangles inside a circle so that the corners are far away from each other. Twelve letters of the first line of the verse are written from the top to the intersections of two lines and then to the next apex to the right and so on till the first letter is reached. The balance of the letters are written along the rim. The letters repeated are 1,13,32; 3,16,17; 5,20; 7,23; 9,26; 11,29. The apex letters are underlined in the next Sloka.

करासञ्ज वशेशं खगौरवस्य कलारसम् ।

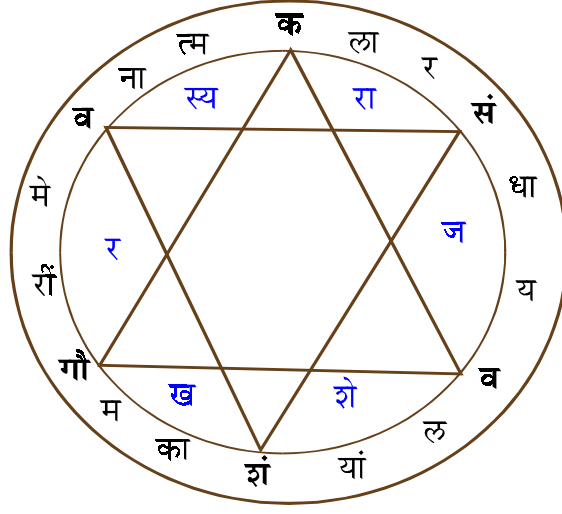
संधाय वलयां शङ्कामगौरीं मे वनात्मक ॥

(सरस्वतीकण्ठाभरणं -2.313) 2 द्विशृङ्गाटकचक्र बन्धः

करासञ्ज करैः किरणैः आसञ्जतीति sprinkle rays of light, खे in the sky, वनात्मक जलस्वरूप appearance of water, कलारसं संधाय चन्द्रकलासुअनुरागं कृत्वा fondness for the Moon, अगौरीं श्यामां black, शङ्काः doubts.

Oh Moon, who is honoured in the sky, who is water personified, who is worn on Siva's head and who sprinkles the Earth with Moonlight, remove my circular doubts. In this नामाङ्कित द्विशृङ्गाटकचक्र बन्धः is embedded राजशेखरस्य the name of the author **Rajasekhara**. The diagram for the following Slokas is the same.





सुरकार्यकरी देवी रङ्गधुर्यस्य पादुका ।

कामदा कलितादेशा चरन्ती साधुवर्त्मसु ॥

(पादुकासहस्रं -925) 3 द्विशृङ्गाटकचक्र बन्धः

द्विशृङ्गाटकचक्रबन्धोऽयं । तदुक्तं - "प्रक्रान्तान्तं लिखेद्वर्णान् क्रमादेकत्र मण्डले । अन्यत्रैकान्तरं द्वौ चेद्द्विशृङ्गाटक उच्यते" ॥ इति । अस्यार्थः - मण्डलरेखात्रयेण पङ्क्तिद्वयमुत्पाद्य द्वयमपि प्रत्येकं द्वादशकोष्टघटितं विधाय प्रथममण्डले प्रक्रान्तकोष्टपर्यन्तं पूर्वार्धत्रयोदशाक्षराणि विलिख्य द्वितीयमण्डले प्रथमाक्षराव्यवहितकोष्टद्वये क्रमेण चतुर्दशं पञ्चदशं च विलिख्य प्रथममण्डले प्रथमाक्षरैकान्तरितकोष्टे षोडशं श्लिष्टं वाचयित्वा उत्तरार्धप्रथमाक्षरमपि तदेव वाचयित्वा पुनर्द्वितीयमण्डले तृतीयचतुर्थकोष्टयोः यथाक्रममुत्तरार्धद्वितीयतृतीये लिखित्वा. प्रथममण्डलपञ्चमकोष्टे चतुर्थं वाचयित्वा द्वितीयमण्डले पञ्चमषष्ठयोः पञ्चमषष्ठाक्षरे लिखित्वा प्रथममण्डलसप्तमकोष्टे सप्तमं वाचयित्वा द्वितीयमण्डलसप्तमाष्टम-योरष्टमनवमाक्षरे विलिख्य प्रथममण्डलनवमकोष्टे दशमाक्षरं वाचयित्वा, द्वितीयमण्डलनवमदशमयोरेकादशद्वादशाक्षरे लिखित्वा, प्रथममण्डल

दशमकोष्ठे त्रयोदशाक्षरं वाचयित्वा द्वितीयमण्डले एकादशद्वादशयोश्चतुर्दश-  
पञ्चदशाक्षरे विलिख्य प्रथममण्डलप्रथमकोष्ठे षोडशाक्षरं वाचयित्वा श्लोकं  
समाप्तयेत् । एवं सति द्वयोर्मण्डलयोः पर्यायेणानेकगतिसंसर्गात्  
द्विशृङ्गाटकत्वोक्तिः ॥

Ranganatha's Paduka does the work of Devas. It grants all wishes. It issues orders conducive to society. It passes through pure paths. It is divine like the Vedas.

मयि ते पदभवतेऽस्मिन् प्रसीद कमले हिते ।

तेजसा दह शक्ते त्वं क्षिप्रमुद्यदधं मम ॥

(लक्ष्मीसहस्रं - 22.16) 4 द्विशृङ्गाटकचक्र बन्धः

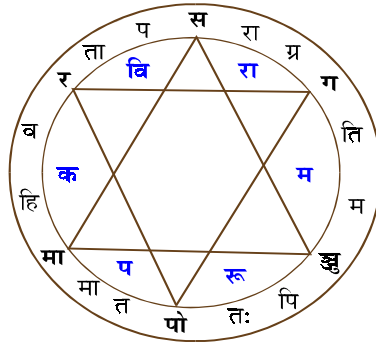
Oh Kamala! Oh Vishnu Sakti! I worship your feet. Show me your favour! Burn my sins quickly with your glory. This is a Mantra written in a Mandala with lamps lit, which removes all sins of the present and former lives.

सरागमञ्जुरूपोपमाकर विसराग्रम ।

गतिमञ्जुं पितः पोत मां माहि वरतापस ॥

(चित्रकाव्यकौतुकं -46) 5 द्विशृङ्गाटकचक्र बन्धः

Oh father Visvesvara Pathak, you have love for me. You are the embodiment of beauty. You are a group leader. You are the best hermit. You take people across the Ocean of Samsara. Oh father show me the right path! Embedded in this नामाङ्कित द्विशृङ्गाटकचक्र बन्धः is रामरूपकवि.

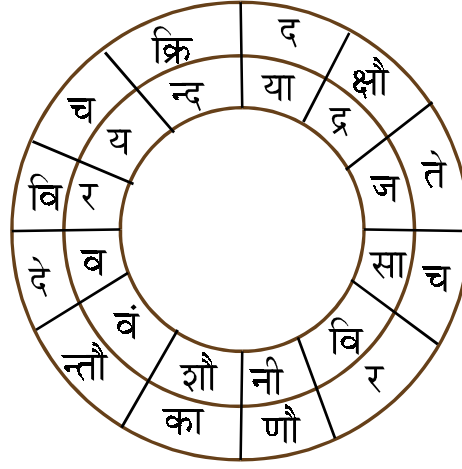


दक्षौ ते चरणौ कान्तौ देवि चक्रि दयाद्र ते ।

तेजसा रविनीकाशौ वंदे वरचयन्दद ॥

(चित्रकाव्यं -9) 6 द्विशृङ्गाटकचक्र बन्धः

Oh Devi Lakshmi! Your lustrous feet are competent. You are comparable to the Sun in brightness. Give me boons! The diagram is different.



रमारम्य गुणाधार रक्षद्धत्वमरमु र ।

रयाङ्गः गुरु ते परम सत्तवसागर ॥

(चित्रबन्धावतारिका -4.9) 7 द्विशृङ्गाटकचक्र बन्धः

This verse is in praise of Vishnu. The diagram is the same as before.

## 36. विविडित बन्धः

शिखरादन्यतरस्मात्प्रतिपर्व भ्रमति रेखयाद्यर्थम् ।

नेमौ तदितरमर्थं विविडितचक्राभिधे बन्धे ।।

(सरस्वतीकण्ठाभरणं -2.316) 1 विविडित चक्र बन्धः

विविडित पञ्चशृङ्ग with five corners.

Vividita Chakra Bandha is a circle with five inscribed peaks, a type of pentagon joined by a continuous line. Starting from the top apex the letters of the first half of the Sloka move along the intersections of the lines right to the next apex and so on till it returns to the top corner. The letters of the second half are written around the rim of the wheel. The first and last letters of both halves are the same. The letters repeated are 1,16,17,32; 4,22; 7,29; 10,20; 13,26. They are underlined in the next verse.

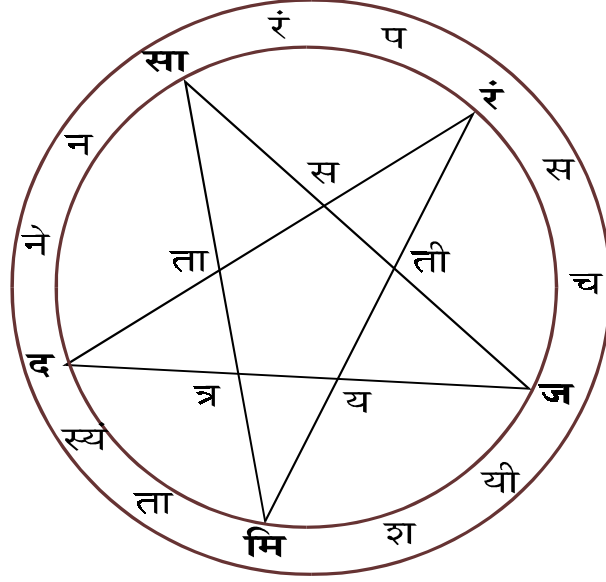
सा सती जयतादत्र सरन्ती यमितात्रसा ।

सारं परं स च जयी शमितास्यन्दनेनसा ।।

(सरस्वतीकण्ठाभरणं -2.315) 2 विविडित चक्रबन्धः

सरन्ती move, अत्रसा has no fear, अस्यन्दनेन स्थिरेण steadily, एनसा कल्मषेण by sins, शमिता विक्लवीभूता confused.

Victory to Gauri! She moves steadily without fear. She is bereft of sin. Victory also to Siva! The diagram for the following verses is the same.



पातु मा देव सर्वत्र तुङ्ग मा बल सत्रपाः ।

पार्थिवाङ्ग जगदेह शरण्य पार्वतीकृपा ॥

(चित्रकाव्यकौतुकं -47) 3 विविडित चक्रबन्धः

मः Siva, आः माङ्गल्यं good, पार्थिवाङ्ग Ekambaresvara idol in Kanchi.

Oh Siva, embodiment of strength, receiver of Yagna, Ekambaresvara of Kanchi, having a body comprising the whole world protect me! May the pity of Parvati protect me!

भारती प्रमदं हन्त रक्षती मञ्जुदन्त भा ।

भाव दक्षं जनप्रष्टं सञ्जुप्रोप हर प्रभा ॥

(चित्रबन्धावतारिका -4.8) 4 विविडित चक्रबन्धः

This verse is in praise of Bhagavati, whose seat is a chakra.

### 37. व्योम बन्धः

अष्टादशशिखरचरीं गोमूत्रिकया चतुष्पदीं पश्येत् ।

यत्राद्यन्तैर्दृष्टां स ज्ञेयो व्योमबन्ध इति ॥

(सरस्वतीकण्ठाभरणं -2.111) 1 व्योम बन्धः

This is a type of circular गोमूत्रिका. There are three concentric circles with a hollow center. There are eighteen Sikharas (partitions) in the rings. The first and last letter of the Sloka are the same. The four Padas are treated as गोमूत्रिका. The first letter of the first Pada is written in the outer ring and the rest of letters are written alternately in the outer and middle rings ending in the outer ring. The second Pada is commenced in the space next to the first letter of the first Pada. The outer and middle rings are now full. The third Pada begins in the inner ring, in the same section as the first letter and the Pada is written alternately in the middle and inner rings, where the middle ring is already complete. The last Pada begins in the third ring next to the first letter of the third Pada and is treated similar same section as the second pada. This is called व्योम बन्धः as it looks like an astronomer's Star Chart.

कमलावलिहारिविकासविशेषवहं जनकाङ्कः

न नगामिकर दिवि सारमनारमणं जरतां न ।

तमसां बलहानिविलासवशेन वरं जनकान्त

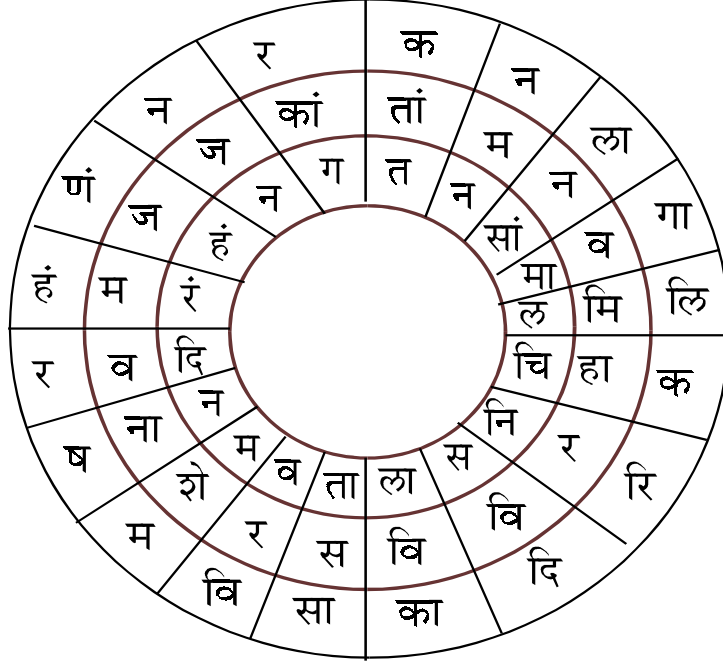
न नमामि चिरं सवितारमनादिमहं जगतां न ॥

(सरस्वतीकण्ठाभरणं -2.31) 2 व्योम बन्धः

आवलि forest, नगामिकर , कं head.

I worship the Sun, who is beloved of the lotus forests, whose special splendour is praised by men, whose head is the emblem, who travels in the air, who does not grow old, who dispels darkness and loss of strength, who

is in the hearts of men and who has no beginning. The metre is शार्दूलविक्रीडितं वृत्तं.



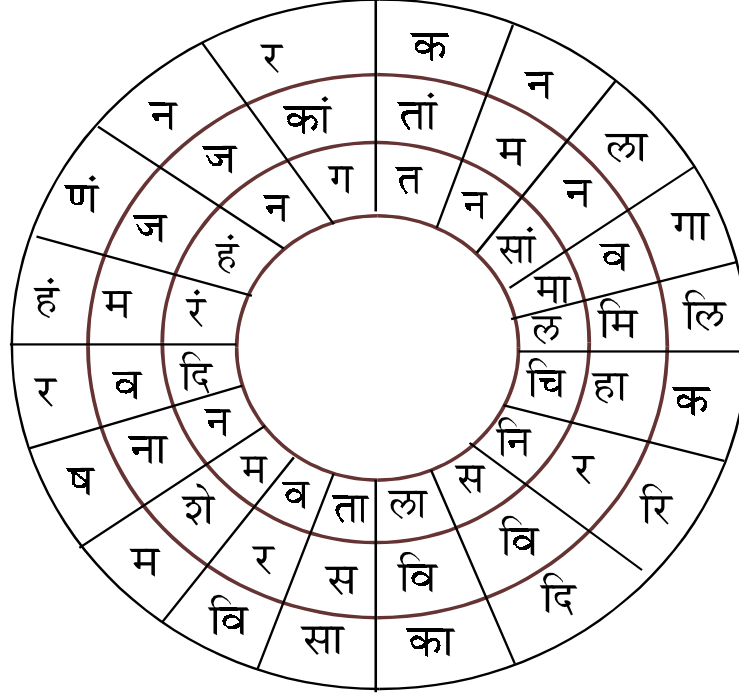
वरुणमृड सादरलेख विनायकरञ्जन देव  
 वरद स्वमरेश्वर हे हितदान रिषे जनताव ।  
 करुणामृतसागर दुःखविनाशक हे जगदेक  
 शरणं स्वपुरे हर देहि सदा गिरिराजसुताश ॥

(चित्रकाव्यकौतुकं -37) 3 व्योम बन्धः

In this example the construction is different, There are three rings as before. But the letters are written continuously in the three rings diagonally as in गोमूत्रिका.

Oh Siva, who is on the bank of the river Varuna, who is adored by the Gods, who delights Ganesa, who bestows boons, who protects people, who is the Ocean of pity, who is the chief in the world, who is beloved of

Parvati, give me protection in th city of Kasi!





## V. पद्म बन्धाः

### 38. पद्म-4 बन्धः

A lotus is used for inscribing a Sloka in Padma Bandha. For convenience, the number of petals of the lotus is used as a suffix in this book. Thus पद्म-8 and पद्म-16 indicate two common varieties with eight or sixteen petals. पद्म-4 बन्धः, पद्म-5 बन्धः, पद्म-6 बन्धः, पद्म-12 बन्धः, पद्म-24 बन्धः and पद्म-32 बन्धः, are verses inscribed in lotuses with four, five, six, twelve, twentyfour and thirtytwo petals.. Padma Bandha is also called कमल बन्ध or अब्ज बन्ध.

कर्णिकातो नयेदूर्ध्वं पत्राकाराक्षरावलीम् ।

प्रवेशयेत्कर्णिकायां पद्ममेतच्चतुर्दलम् ।।

(सरस्वतीकण्ठाभरणं -2.291) 1

There are four petals only in चतुर्दल पद्म बन्धः. The starting letter is written in the Karnika, the pericarp. The next letter is placed at the junction of the West and North Dalas, petals. Four more letters are written on the edge of the North petal. The seventh letter is now at the junction of the North and East petals. The remaining Padas are completed in the same manner.

सासवा त्वा सुमनसा सा नता पीवरोरसा ।

सारधामैति सहसा साहसर्ध सुवाससा ।।

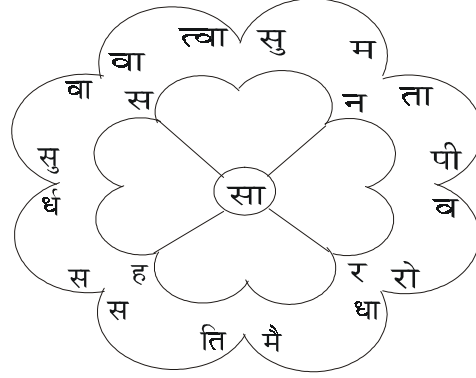
(सरस्वतीकण्ठाभरणं -2.290) 2 चतुर्दलपद्म बन्धः

सुमनसा pleased, सारधाम bright, सहसा smiling, सुवाससा well dressed.

Your bright, smiling, well dressed lady love, with her body bent with heavy breasts and pleased after drinking your wine, is coming to you here.

The letter सा is repeated eight times, while स, न, र, ह, the four letters adjacent to it are repeated twice. The pattern of repetition of letters is as follows.

1 2 . . . . 3 1  
1 3 . . . . 4 1  
1 4 . . . . 5 1  
1 5 . . . . 2 1



सारतारहिताध्यासा सा ध्याता क्षतसाध्वसा ।

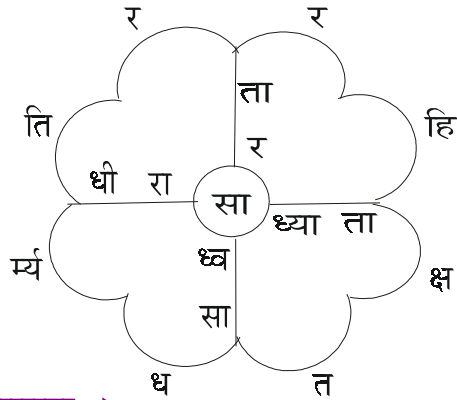
साध्वसाधर्म्यधीरासा साराधीतिरता रसा ।।

(हरविजयं -43.61) 3 चतुर्दलपद्म बन्धः

क्षतसाध्वसा भिन्नभया without fear, सारतया स्थैर्येण steadfastly, आध्याय चिन्तनं meditation.

By meditating steadfastly on Devi you are brave and without fear. Rajanaka Ratnakara calls this सप्तदशाक्षरं पद्मं. The letter सा is repeated eight times, while four sets of two letters adjacent to it are repeated twice. The pattern of repetition of letters is as follows.

1 2 3 . . 4 5 1  
1 5 4 . . 6 7 1  
1 7 6 . . 8 9 1  
1 9 8 . . 3 2 1



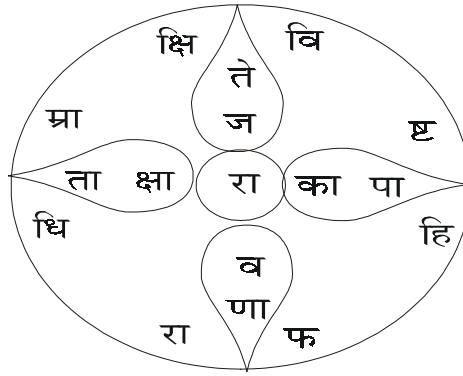
राजते विष्टपाकारा राकापाहिफणावरा ।

रावणाराधिताक्षारा राक्षाताम्राक्षि तेऽजरा ।।

(ईश्वरशतकं -9) 4 चतुर्दलपद्म बन्धः

विष्टपं world, राकाप Full Moon, अहिफणावरा best adorned with snakes, अक्षारा न क्षारा good tempered.

Oh Isvara! You have the appearance of the whole world. You are the best, adorned with the Full Moon and snakes. You were worshipped by Ravana. You have an even temper. You never grow old. The pattern of repetition of letters is as before.



या पात्यपायपतितानवतारिताया

यातारितावपति वाग्भुवनानि माया ।

यामानिना वपतु वो वसु सा स्वगेया

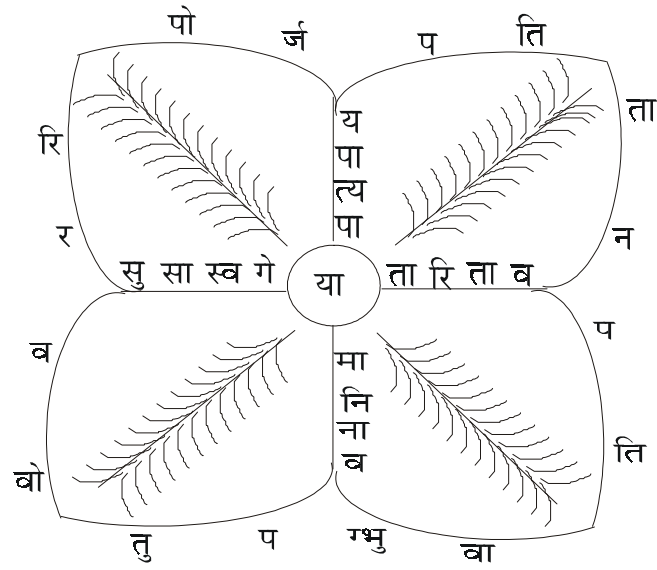
यागे स्वसासुररिपोर्जयपात्यपाया ।।

(काव्यालङ्कार -5.21) 7 चतुर्दलपद्म बन्धः

सा इना Gauri, यामान् at all hours, वसु वपतु जनयतु create wealth, अपायपातितान् those in danger, पाति saves, अवतारिताया अवतारित प्रापित आयो अर्थागमो with wealth obtained, यातारिता याता निवृत्त अरिता without enmity, अवपति व्याप्नोति spreads, मायो Maya, यागे सेवगेया आत्मनैव गेया वाग्भूतत्वात् herself sings in Yagas, असुररिपु Vishnu, स्वसा sister, जायपा protects devotees, अत्यपाया अतिक्रान्त अपाया crossed dangers.

This Goddess Gauri makes you wealthy in all the eight Praharas (all the twentyfour hours). She gives you glory and is always devoid of enmity.

She protects those in danger. Taking the shape of words, she has pervaded the Earth. She is Maya as she cannot be known. Being herself the word, she praises herself in Yagnyas. She is the sister of Vishnu. She protects her devotees and prevents obstructions. May she create wealth for us all the time! **Namisadhu** mentions that older authorities had classified this Sloka as अष्टदलपद्म बन्धः. but claimed that it is चतुर्दलपद्म बन्धः and produced the diagram for it as shown below. The letter या in the Karnika is repeated 8 times. Each arm has four letters and each petal has two letters. It is actually possible to draw अष्टदलपद्म बन्धः also with this Sloka..



सा च मा क्षपितभावराक्षसा साक्षरावगतपादसारसा ।

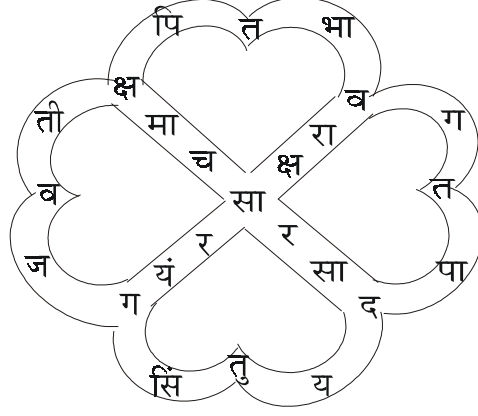
सारसादयतु सिङ्गयं रसासारयं गजवती क्षमा च सा ॥

(चमत्कारचन्द्रिका -6.22) 8 चतुर्दलपद्म बन्धः

क्षपिताः made poor, भावराक्षसा wicked men, साक्षरावगत विद्वत् ध्यात worshipped by Vidvans, सा Lakshmi, पादसारसा पादपद्मां feet, रसासारं भुविश्रेष्ठं best in the world, याति obtains, सिङ्गयं Singabhupala, अयतु भजतु praise, क्षमा Earth, गजवती स्वाधारदिग्गजवती with elephants.

May Lakshmi, who renders wicked men poor, who is worshipped by Vidvans, who is the best object in the world, who has Diggajas and Earth, praise King Singabhupala! The letter सा is repeated eight times, while four

sets of three letters adjacent to it are repeated twice.



प्राह द्विजो गजपतेरुपनीयते का?

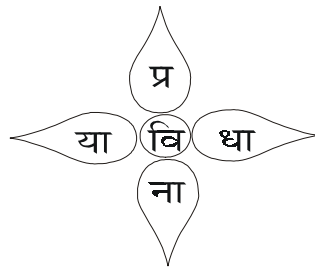
पात्री प्रभुश्च जिनपङ्क्तिरवाचि कीदृक्? ।

कीदृग्विधेह वनिता नृपतेरदृश्या?

प्रस्थास्तुविष्णुतनुरैक्षत कीदृशी च? ।।

(प्रश्नशत -26) 9 चतुर्दलपद्म बन्धः

There are five questions. The last answer is a combination of the previous four answers, which are written alongside. 1. What is a Brahmin called? विप्र. 2. What is brought on an elephant? विधा. 3. How is the line of Jinas in Heaven? विना, उ इना. 4. How did the woman disappear from the King's view? विग्रा. 5. How was Vishnu's body seen? विप्रधानाग्रा. The last answer is in चतुर्दलपद्म बन्धः.



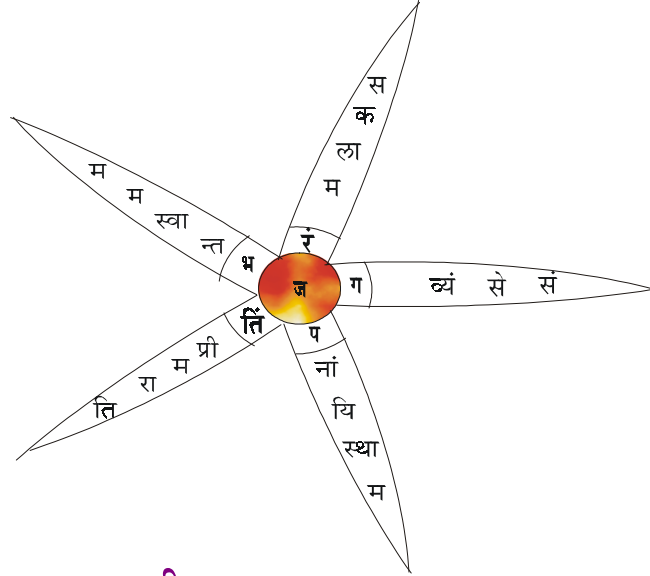
### 39. पद्म-5 बन्धः

सकलामरसंसेव्यं जंगमस्थायिनां पतिम् ।

रामप्रीतिं मम स्वान्त भज रंगपतिं भज ॥

(चित्रकाव्यं -82) 1 पञ्चदलपद्म बन्धः

Rama, who is served by all Gods, is the lord of all moving and stationary objects. He is Lord Ranganatha. Each petal contains five letters. Embedded is रंगपतिं भज. The number of letters in each petal varies.

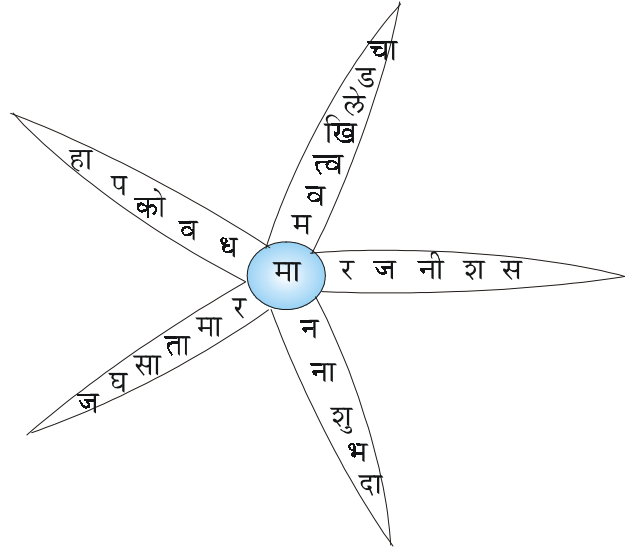


मामवत्वखिलेडचा मा रजनीश समानना ।

शुभदा मारमाता साऽघज माधव कोपहा ॥

(चित्रकाव्यं -71) 2 पञ्चदलपुण्डरीकपद्म बन्धः

Lakshmi is the mother of Kama. She pacifies Vishnu. She has a face like the Moon. She does good to men. May she forgive my sins and protect me! The letters are entered from the center outwards.

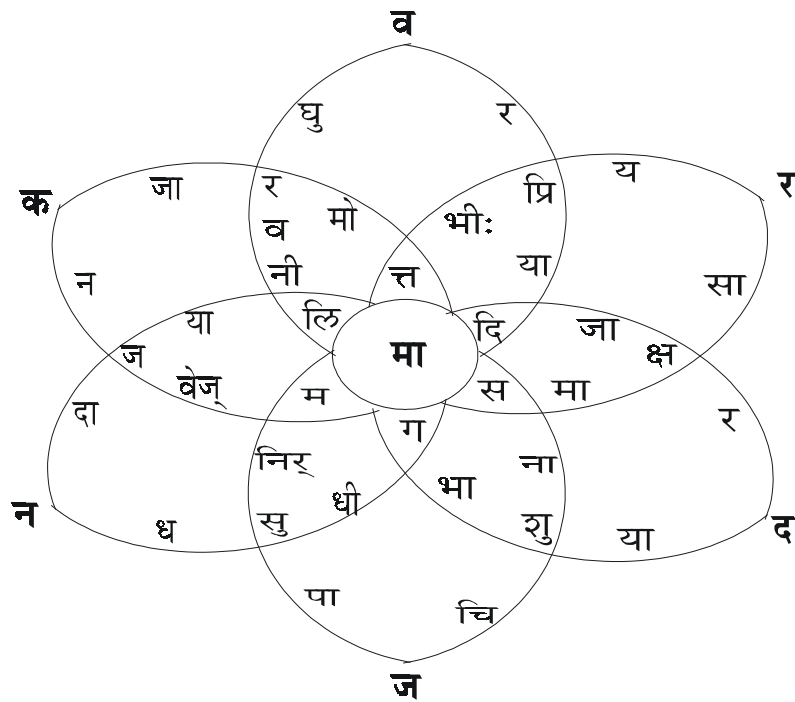


#### 40. पद-6 बन्धः

मालिनी रघुवरप्रियाऽऽदिमा मात्तभीः प्रियरसा क्षमासमा ।  
मादिजाऽक्षरदया शुभागमा मासना शुचिजपा सुनिर्ममा ।।  
मागधी सुधनदा जयालिमा मामवेञ्जनकजा रमोत्तमा ।।

(चित्रकाव्यकौतुकं -25) 1 षट्दलपद्म बन्धः

May Sita, daughter of Janaka, King of Magadha, wearing a garland, beloved of Rama, primal force, fearless, with boundless pity, portender of good, without ego, bestower of wealth, fond of Rasa, performing Japa, resembling the Earth, earlier and better than Lakshmi, who has a seat on the Moon, protect me, **Rama Rupa!** Inscribed in this Padma Bandha is another Padma Bandha as well as 6 letters वरद जनक.





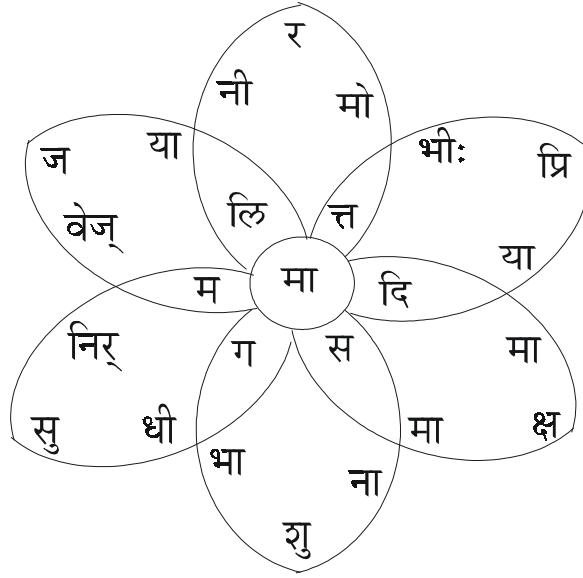
मालिनी रमोत्तमा मात्तभीः प्रियादिमा ।

मादिमा क्षमासमा मासना शुभागमा ॥

मागधी सुनिर्ममा मामवेज्जयालिमा ॥

(चित्रकाव्यकौतुकं -26) 2 षट्दलपद्म बन्धः

May Janaki, wearing a garland, primal force, fearless, earlier and better than Lakshmi, sitting on the Moon, fragrant like the cardamom, without ego, victorious, protect me **Rama Rupa!**



## 41. पद्म-8 बन्धः

Of all varieties of आकारचित्राः the most important is कमल or पद्म. Of all types of पद्मबन्धः the अष्टदलपद्म बन्धः is noted. Padma-8 has been a hot favourite with authors of Chitra Bandhas. In the center of the eight petalled lotus, there is a circle which is called कर्णिका. The wide variety of meters employed range from the normal अनुष्टुप् with 8 letters in each Pada to 10, 11, 12, 13, 14, 15, 16, 19 letters and on to स्रग्धारा with 21 letters in each Pada. The motley range of diagrams is mind boggling. There are no letters in the Karnika or one or two letters in it which are repeated 4, 6, 8, or 16 times. In one case there are two Padukas with 17 letters inside the Karnika. Letters are read from the Karnika to the tip of the petal or vice versa. They jump from the tip of one petal to another. Groups of letters are read forward once and in reverse another time. Organization of the Slokas in this Bandha has been very difficult. The Bandhas are arranged here in groups with the same diagram.

Type 1

उद्धारः

अष्टधा कर्णिकावर्णः पत्रेष्वष्टौ तथापरे ।

तेषां संधिषु चाप्यष्टावष्टपत्रसरोरुहे ॥

(सरस्वतीकण्ठाभरणं -2.287) 1 अष्टदलपद्म बन्धः

The letter in the Karnika is used eight times. One letter is written in each of the eight petals. Eight more petals are drawn at the junctions, with one letter in each. The first letter is entered in the North petal and the next in the Karnika. Odd numbered letters of the first two Padas are written in the other seven petals. All the junction petals contain the same letter, which combines with the letters already written in the inner petals to give the third and fourth Padas.

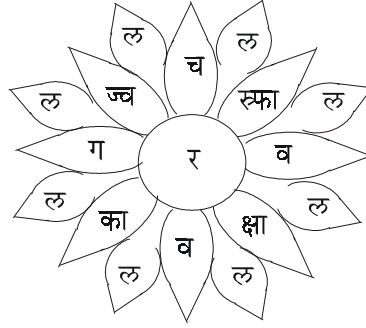
चरस्फारवरक्षार वरकार गरज्वर ।

चलस्फाल वलक्षालवल कालगल ज्वल ।।

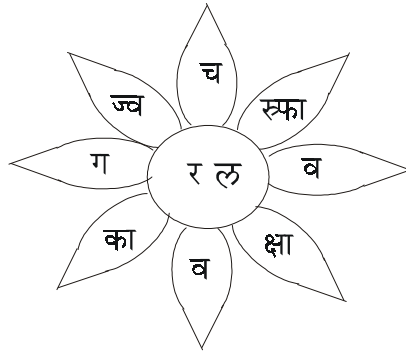
(सरस्वतीकण्ठाभरणं -2.286) 2 अष्टदलपद्म बन्धः

स्फारी spread, क्षरति gives, वर best, किरति destroys, गर poison, स्फाल spread, वलक्ष fair-skinned, अलवल possessing power, कालगल blue throat, Nilakantha.

Oh Nilakantha! You go everywhere. You give great boons. You can discriminate among good objects. You are hot even for Kalakuta poison. You hold the Trisula. You are fair in complexion. You have great strength. This is also गोमूत्रिका बन्धः.



**Bhoja's** diagram looks more like Padma-16. As the letters र and ल are considered interchangeable in Chitra Bandhas it is possible to draw a diagram with र, ल in the Karnika and one letter in the tip of each of the 8 petals which is more like Padma-8.



**प्रश्नश्लोकः**

**क्रव्यादानां केन तुष्टिर्जगदनभिमता का? रिपुः कीदृगुग्रः?**

**कं नेच्छन्तीह लोकाः? प्रणिगदति गिरिर्वृश्चिकानां विषं क्र? ।**

**कुत्र क्रीडन्ति मत्स्याः ? प्रवदति मुरजित्? कापिले भोगभाक् कः?**

**कीदृक् का कीदृशेन प्रणयभृदपि चालिङ्गयते न प्रियेण? ।।**

**(प्रश्नशत - 14) 3 अष्टदलपद्म बन्धः**

The answers are: अस्त्रा, अता, अस्त्री, अमम्, अग!, अले, अप्सु, अ!, ना, अस्त्राता स्त्री मङ्गलेप्सुना.

अता from this, अमं this.

There are 9 questions the answers to which are written alongside. Joined together they provide the answer to the 10th question. 1. What satisfies predators? अस्त्रा, eating. 2. What is not liked by the whole world? अता. 3. How is the angry enemy? अस्त्री, with a sword. 4. What do people want? अमम्. 5. Call a mountain. अग! 6. Where is the poison in the scorpion? अले, in the tail. 7. Where do fish play? अप्सु, in water. 8. Call the conqueror of Mura. अ!, Sri Krishna. 9. Who is descended from Kapila? ना, man. 10. What type of woman is not embraced by what type of a husband? अस्त्राता स्त्री मङ्गलेप्सुना, a woman in menses is not embraced by her husband if he desires good fortune. The answers to questions 1 to 8 are written with अ in the Karnika and the other letter in each petal.

**किं प्राहुः परमार्थतः कर्मषयः? किं दुर्गमं वारिधेः?**

**विद्याः कं न भजन्ति? रागिमिथुनं कीदृक्? किमर्थं स्मृतम्? ।**

**रक्षांसि स्पृहयन्ति किं? तनुमतां कीदृक् सुखार्थादिकं?**

**कीदृक् कर्षुकलोकहर्षजनकं न व्योम वर्षास्वपि ? ।।**

**(प्रश्नशत - 20) 4 अष्टदलपद्म बन्धः**

The answers are: बि(वि)लं, गलं, तलं, जलं, ललं, दलं, पलं, टलं, विगतजलदलपटसं.

दलं fragment, leaf, petal, तलं plains , पलं a measure, टलं confused.

There are 8 questions the answers to which written alongside. Joined together they provide the answer to the 9th question. 1. To whom did the Rishi teach Paramartha? बि(वि)लं, 2. Why is it difficult to cross the water? गलं. 3. What cannot be crossed by clouds? तलं, land. 4. What do learned men not approve? जलं, 5 How is the coupling of happy lovers? ललं, pleasant. 6. What is recollected? दलं, 7. Whom do Rakshasas remember? पलं. 8. How is the body to a man who wants pleasure? टलं. 9. In the rainy season what type of sky does not make the farmer feel happy? विगतजलदलपटसं, clouds without water. The answers to questions 1 to 8 are written with लं in the Karnika and the other letter in each petal.

Type 2

उद्धारः

वर्णद्वयद्वयैकैकदलभूतदलाष्टकं ।

सर्वोत्तराद्यवर्णेन पदं स्यात्कृतकर्णिकम् ॥

(विदग्धमुखमण्डनं -3.13) 5

One letter is in the Karnika and a pair of letters in each petal in Ashtadala Padma Bandha.

अष्टदलैर्नालेन च सहितं पदं प्रश्नोत्तरम्

पुण्यात्मा वद कीदृशः? सरसिजैः के मोदिताः? कीदृश-

स्त्यद्वैरी? गतचक्षुषः कुलमभूत्कीदृक्त्वया के जिताः? ।

बद्धालिः सलिलाशयः कथय भोः? कीदृक्च आक्षेपवा-

कशब्दः? कुत्र न तस्करादिकभयं दत्ते भवेत्प्रायशः ? ॥ 6

अप्यित्तं गवि कीदृशं, निगदितो मुक्तः पुमान्कीदृशः?

कस्माद्विभ्यति कौशिका भुवि कतः कीदृक्त्वया तस्करः ? ।

हस्ती स्यान्ननु कीदृशो बहुमतः? शोच्यो रणः कीदृशः?

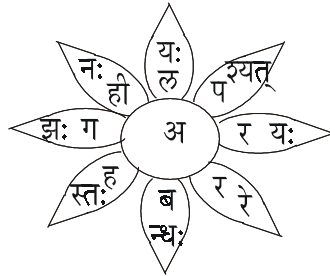
कीदृक्षः पुरुषः पराप्रतिहतः? कीदृक्भवेत्वासुकिः? ॥

(विदग्धमुखमण्डनं -3.14, 15) 7 अष्टदलपद्म बन्धः

The answers are: अलयः, अपश्यत्, अरयः, अररे, अबन्धः, अहस्तः, अगजः, अहीनः.

अपश्यत् शी शयनं अत् भक्षणं याति your enemies do not sleep or eat, अपश्यत् न पश्यत् did not see, आलि dam, अरयः without force, अप्पित्तं शुचि pure, गवि पृथिव्यां on Earth, अबन्धः जलभक्षणः eats water, अहस्तः अहः तः day, अहस्तः without a hand.

There are 16 questions the answers to which are written alongside. The answers to each pair of questions is the same. 1a. How is a virtuous man? अलयः, meditates on अ, Sri Krishna. 1b. What produces happiness in lotuses? अलयः, bees. 2a. Oh king, how are your enemies? अपश्यत्, the enemies do not sleep at night and do not eat by day. 2b. How was the blind man's gaze? अपश्यत्, did not see. 3a. Whom did you conquer? अरयः, the enemy. 3b. Say how the lake was when the dam burst? अरयः, without force. 4a. Utter a word to denote disagreement. अररे. 4b. By possessing what do you not have a great fear of robbers? अररे, window. 5a. How is Agni on Earth? अबन्धः, eats water. 5b. How is the man freed? अबन्धः, by untying him. 6a. What are owls afraid of? अहस्तः, day. 6b. Oh king what was done to the thief? अहस्तः, left without a hand. 7a. What type of elephant is preferred? अगजः, those from mountains. 7b. How was the battle? अगजः, without elephants. 8a. Which man is not beaten by others? अहीनः, a capable man. 8b. What does Vasuki become? अहीनः, lord of snakes. The letter अ in the Karnika is repeated 8 times. There are two letters in each petal read outwards from the Karnika.



प्रश्नश्लोकः

का आवीद्धरिरस्ति दैत्यहृदि का प्राप्ते वदान्येर्थिनः

कीदृक्षा जन उत्तमो भवति कः कीदृक्शुचौ सूर्यभा ।

स्यात्कीदृग्जननी दशास्यनगरी कस्मिन्निरौ वर्तते

तीरे तावदपारवारविषये पाथोनिधेः कीदृशी ।। 8

हंसं कीदृशमाहुराह सुविनिर्दुभ्यः परं कं मुनि-

मूर्धन्यं सुकृतं नरं चरति कं कीरं विदुः कीदृशम् ।

गान्धारीपितरं कमाकलयसे किं रेवतीमानसं

को योगिन्यपि चाविवेश जनकं विद्या गुरुभ्यः कथम् ।।

(कवीन्द्रकर्णाभरणं -3.3) 9 अष्टदलपद्म बन्धः

The answers are: सुरभीः, सुरायः, सुतपाः, सुवेले, सुपिसं, सुस्वगं, सुबलं, सुलभा.

रायः धनं दानं च wealth or give gifts, सु-तपाः सुचौ आषाढे तपाः very hot, सु-तपाः those who perform Tapas, सुत-पाः सुतं पुत्रं पातीति begets a son, सुवेला Trikuta Mountain, सु-वेला पारावारे तीरे शोभना वेलाः समुद्रमर्यादा fine tide on the beach, सुपिशं शुष्टु पेशति गच्छति तं, सुपिसं पाणिनि मुनिः सु वि नि दुरं एभ्यः उपसर्गेभ्यः परस्य सुपेः कृतसंप्रसारणस्य स्वपधातोः सकारं मूर्धन्यमाहरति विपरिणामः "सुविनिरदुभ्यः सुपिसूतिसमाः" इति षत्वविधानात् a grammatical rule, सुख-गं has a fine gait, सु-खगं शुकं शोभनं खगं पक्षिणं a handsome bird, सुबलं King Subala was Gandhari's father, सुबलं शोभनो रात्रविषये बलो यत्र तादृशं thinking of the happy night, सुलभा a name Sulabha or easily.

There are 15 questions the answers to which are written alongside. Excepting the first question the answers to a pair of questions is the same. Joined together they provide the answer to the 16th question. 1. What does Hari protect in the heart of Daityas? सुरभीः, fear of Gods. 2a. By obtaining what do do those who beg become eloquent? सुरायः, by getting wealth from donors they praise their benefactors. 2b. What type of persons become

superior? सुरायः, those who give superior objects. 3a. How is the Sun shining? सुतपाः, very hot. 3b. What type is a mother? सुतपाः, begets a son. 4a. On which mountain is Ravana's city? सुवेले, on Trikuta Mountain. 4b. How is the Ocean near the shore? सुवेले, with big tides. 5a. What do people say of the swan? सुपिसं, has a beautiful gait. 5b. Why are the prefixes सुविनिदु etc. great? सुपिसं, a grammatical rule. 6a. What and how does it do to a man who keeps it on his head? सुस्वगं, a flower worn on the head keeps a man happy. 6b. What do people say of a parrot? सुस्वगं, handsome bird. 7a. Who is known as Gandhari's father? सुबलं, King Subala. 7b. What is Revati's mind dwelling on? सुबलं thinking of the happy night. 8a. What entered the Yogini's father? सुलभा, Sulabha. 8b. How is learning from a Guru? सुलभा, easily learnt. The letter सु in the Karnika is repeated 8 times. There are two letters in each petal read outwards from the Karnika.

को दुःखी स्यात्? कुराजः को ? जिनो मोहाय किं व्यधात् ? ।

किमलुब्धकुलं कीदृग् मुनिः सिद्धा ? गुणाः क्व न ? ॥ 10

कुत्रास्ते गुणसन्ततिर्जिनपतिः कीदृक् च यस्तार्किकः?

कीदृग् धर्मबलादभूद् वरजिनो ? भारः कुतो नीयते ? ।

कीदृक्षा मुनयो ? वनोऽपि ? सुगुरावायाति शिष्योऽपि च

कीदृक्षो बहु शस्यते बुधवरैः? कीदृग् दरिद्रः? वद ॥

(अलङ्कारचिन्तामणि - 2.79, 80) 11 अष्टदलपद्म बन्धः

The answers, each of which has a double meaning, are: अनयः, अकुप्यत्, अशयः, अकके, अमोहः, अनष्टः, अभियः, अमाय, अनयोऽकुप्यदशयः अककेऽमोहोऽनष्टोऽभियोऽमायः.

There are 16 questions the answers to which are written alongside. The answers to each pair of questions is the same. 1a. Who is in sorrow? अनयः, without sight. 1b. Who is a bad king? अनयः, unethical king. 2a. How does Jina save us from delusion? अकुप्यत्, without anger. 2b. What family is not greedy? अकुप्यत्. 3a. Which Muni is a Siddha? अशयः. 3b. What are not



Gunas? अशयः. 4a. What are Jina's Gunas? अकके. 4b. How is a logician? अकके, with suffix अक. 5a. What did Jina become by the strength of his Dharma? अमोहः, 5b. What carries a load? अमोहः. 6a. How are Munis seen? अनष्टः. 6b. How is a forest? अनष्टः. 7a. What comes from a good Gurus? अभियः, fearlessness. 7b. What comes from good pupils? अभियः, good name. 8a. What do learned men order? अमाय, without deceit. 8b. How is a poor man? अमाय, with disease. When these answers are combined together they become अनयोऽकुप्यदशयः अककेऽमोहोऽनष्टोऽभियोऽमायः. The letter अ in the Karnika is repeated 8 times. There are two letters in each petal read outwards from the Karnika.

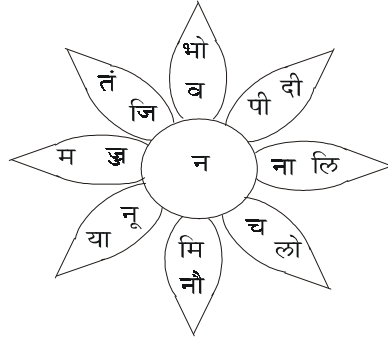
Type 3

नभोवननदीपीननलिनाननलोचनम् ।

न नौमि नयानूनं नमज्जननतं जिनम् ॥

(काव्यकल्पलतावृत्ति -Page 102) 12 अष्टदलपद्म बन्धः

I pray to Jina, who has bright eyes. I do not notice those modern men who do not pray to him. The letter न in the Karnika is repeated 16 times. There are two letters in each petal. Starting from the Karnika the letters are read from the tip of the petal towards the Karnika.



गणेशोऽङ्गलत्त्वङ्गङ्गासङ्गरलोरगः ।

गरभुग्गगनाभोगगतिस्तुङ्गगणानुगः ॥

(काव्यकल्पलतावृत्ति -Page 103) 13 अष्टदलपद्म बन्धः

Ganesa has all his limbs covered by snakes. He takes poison. He has eminent qualities. The letter ग in the Karnika is repeated 16 times. The diagram is as before.

Type 4

श्रीमत्सभविवेकाभ! शतकुम्भलसत्प्रभ! ।

राजादेभजयादम्भ! गुणकुम्भ रुचनिभः ।।

(प्रियांकरनृपकथा -Page 92) 14 अष्टदलपद्म बन्धः

Oh King! You are the ornament of the assembly. You shine like 100 vessels of gold. You are proud like an elephant. You possess all the best qualities. The letter भ at the Karnika is repeated 8 times. There are three letters in each petal read inwards towards the Karnika.

Type 5

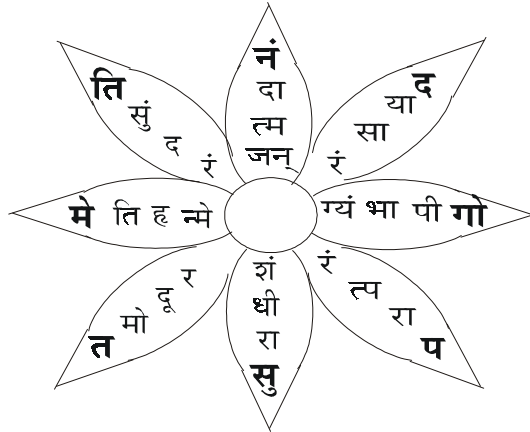
नामाङ्कित

नन्दात्मजन् दयासारं गोपीभाग्यं परात्परम् ।

सुराधीशं तमोदूरमेति हन्मेऽतिसुन्दरम् ।।

(चित्रकाव्यं -77) 15 अष्टदलपद्म बन्धः

My heart is taken away from darkness. It is renewed beautifully by Sri Krishna, son of Nanda, who is the good fortune of the Gopis. He is full of pity and is the lord of Gods. There is no letter in the pericarp. Four letters are written in each petal starting from the tip. Inscribed in the Bandha is the subject of the poem नन्दगोपसुतमेति.



Type 6

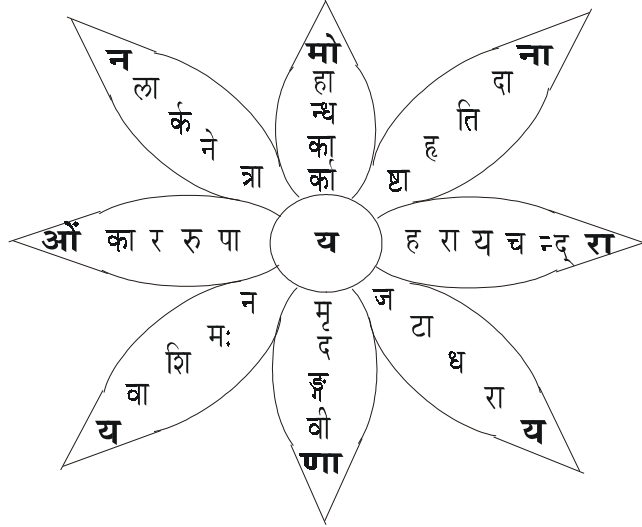
नामाङ्कित

ओंकाररूपाय हराय चन्द्रानलार्कनेत्राय जटाधराय ।

मोहान्धकार्काय मृदङ्गवीणानादातिहृष्टाय नमः शिवाय ॥

(चित्रकाव्यकौतुकं -23) 16 अष्टदलपद्म बन्धः

I pray to Siva, who wears matted locks of hair, who is the personification of Om, who has the Sun and Moon for his eyes, the Sun lighting up the darkness of his devotees, and who likes Vina and Mridanga. Each Pada consisting of 11 letters is written continuously from the tip of one petal to the tip of the opposite petal. The letter य in the Karnika is repeated four times. Inscribed in the Bandha is ओं नमो नारायणाय.



Type 7

कविनामाङ्कित

नाशिताऽऽपत्तिना नाकसद्भादिना-

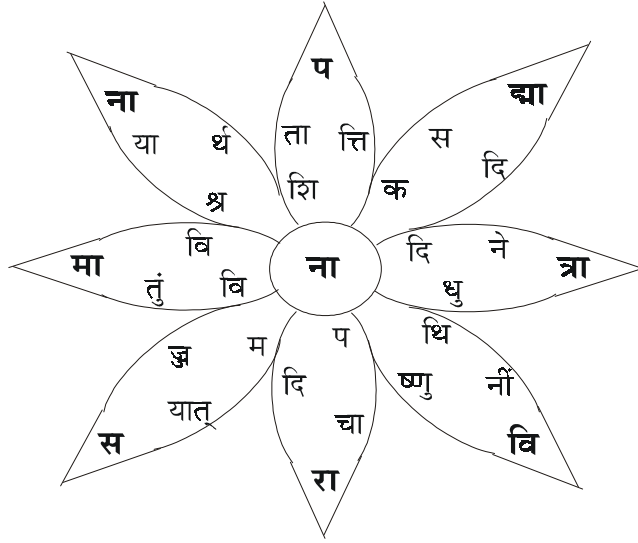
ऽनादिनेत्राऽधुना नाथिनीं विष्णुना ।

नाऽपचारादिनानाऽऽमयात्सञ्जना-

नावितुं मां विनाऽनाश्रया नार्थना ॥

(लक्ष्मीसहस्रं -15.43) 17 अष्टदलपद्म बन्धः

Lakshmi knows the power of Vishnu. She stays in the sky. She gives gold to the meanest as well as those with insatiable desires. Isvara and Indra lay their wealth at her feet. She protects the love of Vishnu towards her. She gives wealth to true devotees, and destroys their rebirth. She is pleased with a simple Namaskara. Each half of a Pada of 12 letters is wrttem from the tip of a petal to the Karnika. Strangely it can also be written from the Karnika outwards as the first and last letter of half a Pada is the same. The letter ना in the Karnika is repeated 8 times. This Bandha is नामाङ्कित as it is inscribed with the words पद्मात्राऽऽविरासमाना.



Type 8

नामाङ्कित

श्रीधामन् मम मथितं मनः कुमार

कृच्छ्रं मे वर रथिनां वरेण्य कीर्णम् ।

ष्णः सिद्धं युटि पथि रुक्मिणी हि भीष्म!

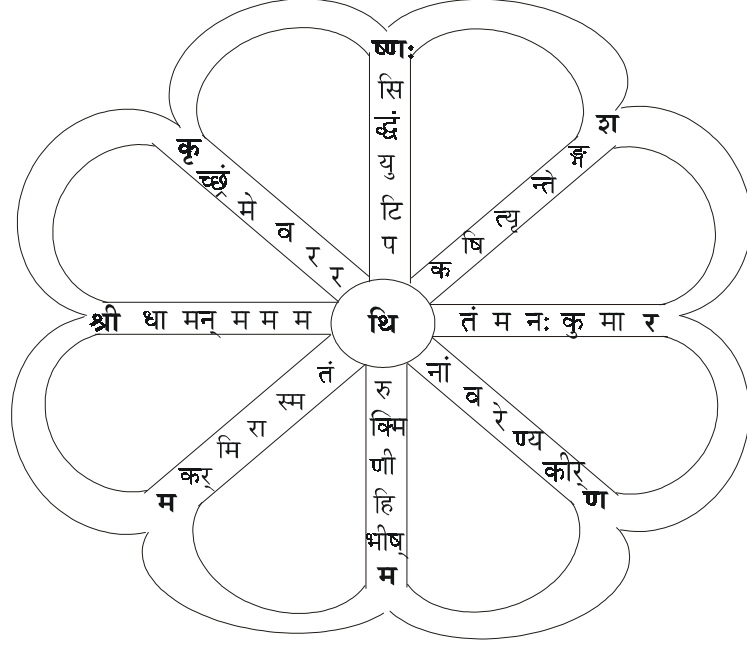
शङ्गन्तेत्यृषिकथितं स्मरामि कर्म ॥

(चित्रकाव्यकौतुकं -21) 18 अष्टदलपद्म बन्धः

कीर्णं व्याप्तं spread, ष्णः Krishna.

This is a letter from Rukmini to Sri Krishna. Oh young man! Oh best of charioteers! Oh home of glory! My mind is troubled by Kama.

Help me. A Rishi read my palm and told my father that my happiness lies with you. There are 13 letters in each line which are written from one junction of two petals to the junction at the far end. The middle letter of the four Padas थि lies in the Karnika. Inscribed in the Bandha is श्रीकृष्णशरणं मम.



Type 9

कविनामाङ्कित

श्री जानकीश तव राघव पादयुग्ममंभोजतुल्यमस्तु भद्रमहं भजामि ।

द्रव्यादितर्ष मुख कश्मलहेतुघोरमद्य प्रभो भवमलं क्षिप सानुकंप ।।

(चित्रकाव्यं -74) 19 अष्टदलपद्म बन्धः

Oh Raghava, lord of Janaki! I praise your feet which are like lotuses. Save me from Samsara, which is dirty with lack of wealth. There are 14 letters in a Pada. There is no letter in the pericarp. Seven letters are written in each petal starting near the Karnika. Inscribed in the Bandha is रामभद्रकमल.

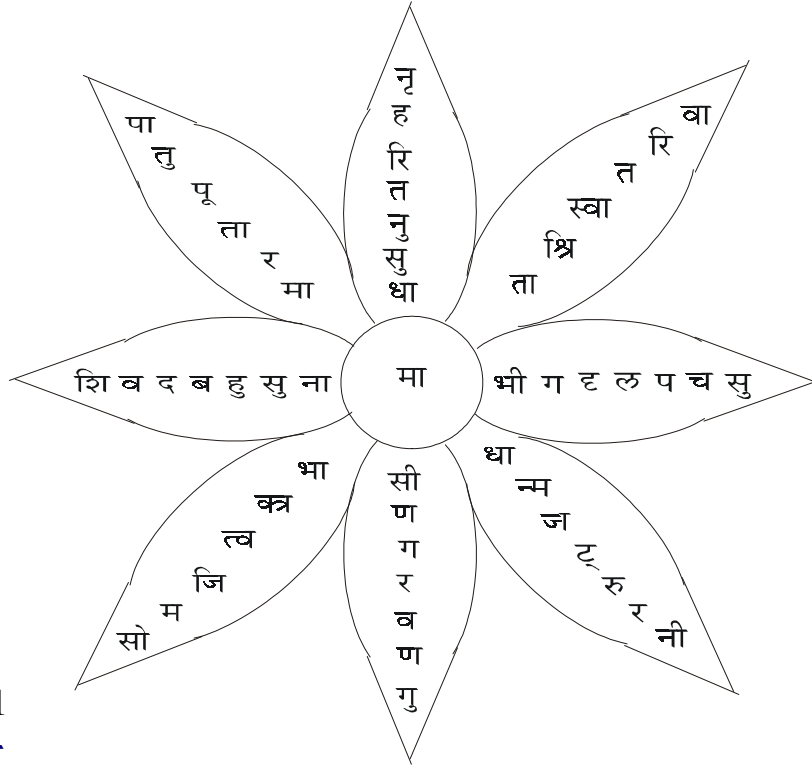
Type 10

नृहरितनुसुधामा वारितस्वाश्रिताऽमा

सुचपलट्गभीमा नीरुट्जन्मधामा ।  
गुणवरगणसीमा सोमजित्त्वक्त्रभामा  
शिवदबहुसुनामा पातु पूता रमा मा ॥  
(चित्रकाव्यं -73) 20 अष्टदलपद्म बन्धः

अमा अविद्या ignorance.

May Lakshmi protect me! She was born in the Ocean. She is in the heart of Narasimha. Her eyes are darting everywhere. She deflects ignorance in her devotees. She possesses excellent Gunas. Her face resembles the Moon. This giver of good fortune has many names. There are 15 letters in each line which are written from the tip of a petal to the Karnika. There are 7 letters in the first petal and then 6 letters in the next petal. The letter मा in the Karnika is repeated 8 times.



Type 11  
नामाङ्कित

ओंकाररूप हे देव नन्दीश्वर शिवाधव ष

मोक्षप्रद हतद्वन्द्व नागभूषण हे शिव ।। 21

राजराजसुहृच्छर्व यज्ञरूप महोत्सव ।

णाम्बुधे जनसद्भाव यशोधवल मामव ।।

(चित्रकाव्यकौतुकं -24) 22 अष्टदलपद्म बन्धः

णं ज्ञानं knowledge.

Oh Siva! Protect me! Lord of Nandi, you are Om. You grant Moksha. You are glorious wearing snakes. You are the Ocean of knowledge. You are the friend of Kubera. There are 16 letters in each line.. There are 7 letters in each petal written from the tip to the Karnika. The letter व in the Karnika is repeated 8 times. Inscribed in the Bandha is ओं नमो नारायणाय.

Type 12

नामाङ्कित

वसुधानाथ देव श्रीकृपासागर माधव ।

वर्तेऽद्य बहुशोकोष्णः शरणार्थी सदा तव ।। 23

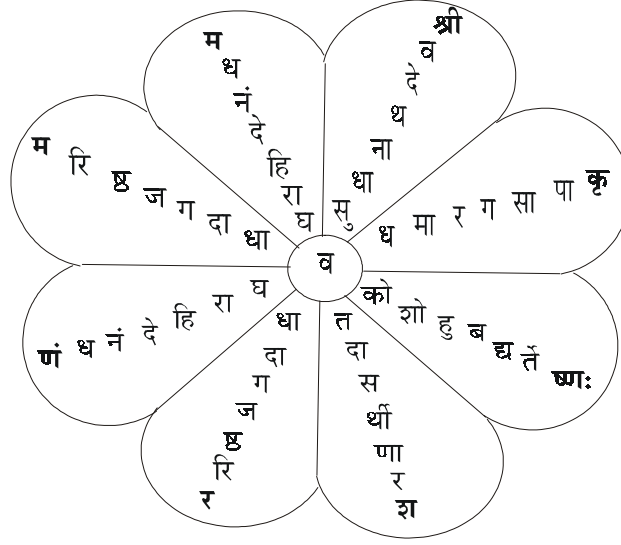
वरिष्ठ जगदाधार णं धनं देहि राघव ।

बहुसौख्यद हे राम मनोऽब्जे सुस्थिरो भव ।।

(चित्रकाव्यकौतुकं -22) 24 अष्टदलपद्म बन्धः

णं knowledge.

Oh Raghava! Oh king! Oh God! I have been troubled and tortured. so I have come to you for protection. Stay permanently in my mind. Give me knowledge and wealth. There are 15 letters in each line Each Pada starts from the center and proceeds outward to the tip of the petal and then jumps to the tip of the next petal and moves towards the Karnika. The letter व in the Karnika is repeated 8 times. Inscribed in the Bandha is श्रीकृष्णः शरणं मम.



Type 13

उद्धारः

प्राक्कर्णिकां पुनः पर्णं पर्णाग्रं पर्णकर्णिके ।

प्रतिपर्णं व्रजेद्धीमानिह त्वष्टदलाब्जे ॥

(सरस्वतीकण्ठाभरणं - 2.289) 25

The first letter of the Sloka is written in the Karnika. The next two letters are written in the middle and end of the North petal. The letters are read from the Karnika outward and then back.

The pattern of repetition of the letters is:

1 2 . 2 1 . . 3  
 1 4 . 4 1 . . 5  
 1 6 . 6 1 7 . 7  
 1 8 . 8 1 9 . 9

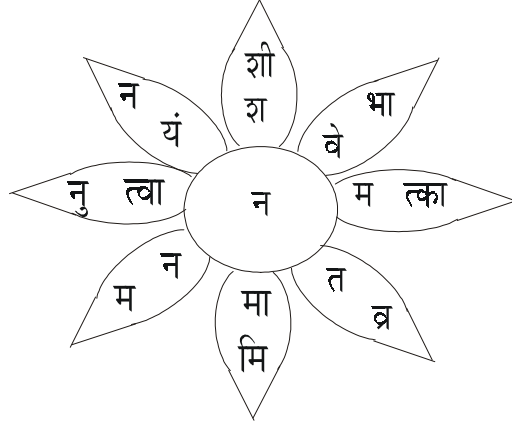
न शशीशनवे भावे नमत्काम नतव्रत ।

नमामि माननमनं ननु त्वानुनयत्रयम् ॥



(सरस्वतीकण्ठाभरणं -2.288) 26 अष्टदलपद्म बन्धः

I bow to you when the Moon has risen. I entreat you, who destroyed Kama, who fulfills the prayers of his devotees and who destroys the pride of the enemy. The letter न in the Karnika is repeated 8 times.



Type 14

राजते कमलाकारा राकाभा कामसङ्गरा ।

रागकृष्णा धराधारा राधा पालितनिर्जरा ॥

(चित्रकाव्यकौतुकं -28) 27 अष्टदलपद्म बन्धः

सङ्गय अङ्गीकार agree.

Radha is beautiful like Lakshmi, shining like the full Moon, full of love and is loved by Sri Krishna. She controls Gods. There are single letters in the four arms which are repeated. Each Pada occupies two petals. The letter र in the Karnika is repeated 8 times. This can also be written as Padma-4 and Chakra-4. The pattern of repetition of the letters is:

1 2 . . . . 3 1  
1 3 . . . . 4 1  
1 4 . . . . 5 1  
1 5 . . . . 6 1

Type 15

यानवार्ता सती ज्ञेया यागेऽतीव न साव्यया ।

या व्यसा किन्तु या माया यामाया यनवानया ।।

(कप्फिणाभ्युदयं -18.74) 28 अष्टदलपद्म बन्धः

This is also Padma-4, Padma-8, Padma-12 and Chakra-4 Bandha.  
The pattern of repetition of the letters is:

1 2 3 . . 4 5 1  
1 5 4 . . 6 7 1  
1 7 6 . . 8 9 1  
1 9 8 . . 3 2 1



वासे नास्मिन् पूजाऽदेवा वादे ! जातातोद्यारावा ।

वाराद्याविर्भूताजीवा वाजीतात्रादीना सेवा ।।

(यादवाभ्युदयं -6.105) 29 अष्टदलपद्म बन्धः

वादे son of a Vidvan, अस्मिन् on this mountain, जातातोद्यारावा sound of musical instruments in Puja, वाजीता with ghee and curds, अदीना उदारा generous, वाराविर्भूतजीवा life springing from water like grass and fish.

Oh son of a Vidvan! The sound of musical instruments for worship shows that Gods are on this mountain, which is generous and provides life which springs from water. Worship it with ghee and curds.

या श्रिता पावनतया यातनच्छिदनीचया ।

याचनीया धिया मायायामायासं श्रिता श्रिया ।।

(अलङ्कारमहोदधि -7.5.21) 30 अष्टदलपद्म बन्धः

Jina is holy. You have to beg him wholeheartedly to deliver you from

Maya.

तादृशादिनुता भीमा मा भीतान् पातु सा मता ।

तामसार्तिरताऽभीमा माभीतार्तिवशादृता ॥

(चित्रकाव्यं -72) 31 अष्टदलपद्म बन्धः

May Lakshmi protect me!. She is not frightful. She has been praised by Sanaka and other Rishis. She protects us, her devotees, who are afraid and ignorant.

Type 16

कायसाधिमकालीना का रताऽवधिका रामा ।

नालीकास्याऽलितारका माराकाराक्षिसायका ॥

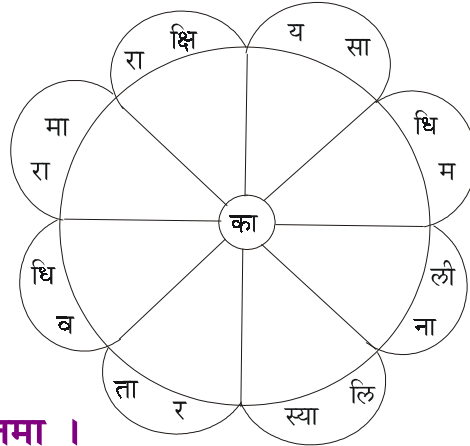
(चित्रप्रपञ्चं -42) 32 अष्टदलपद्म बन्धः

अत्रायं वाचनप्रकारः दिशि निर्गमनप्रवेशनाभ्यां विदिशिव्यस्ततया क्रमेण ताभ्यां । सहवाचय कर्णिकाक्षरेणांबुजमध्ये चरमं प्रवेशाय प्राक् ॥

साधिमा रमणीया handsome, नालीक kind of arrow, आस्यं face.

The Nayaka says this. It is true that this young woman has a handsome figure due to youth. Her face is like a lotus and her pupils are black like bees. Her eyes are the arrows of Kama. She has attained the shape suitable for love. The pattern of repetition of the letters is:

1 2 3 . . 1 4 5  
1 6 7 . . 1 8 9  
1 5 4 . . 1 7 6  
1 9 8 . . 1 3 2



Type 17

मारमा सुषमा चारुरुचा मारवधूत्तमा ।

मात्तधूर्त्ततमावासा सा वामा मेऽस्तु मा रमा ॥

(साहित्यदर्पण-10.16) 33 अष्टदलपद्म बन्धः

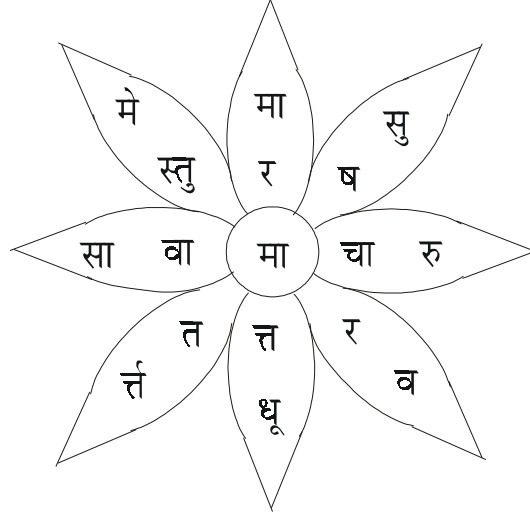
उद्धारः

एषोऽष्टदलपद्मबन्धो दिग्दलेषु निर्गमप्रवेशाभ्यां श्लिष्टवर्णः, किन्तु विदिग्दलेष्वन्यथा, कर्णिकाक्षरन्तु श्लिष्टमेव । एवं खड्गबन्धादिकमप्यूह्यम् ।। अष्टदलता च दिग्दिग्दलैर्लेख्या । तत्र प्रवेशनिर्गमाभ्यामिति । कर्णिकायामाद्यवर्णं लिखित्वा दले द्वौ द्वौ वर्णौ लेख्यौ । तत्र निर्गमप्रवेशाभ्यामित्येव बोध्यम् । कर्णिकालिखितप्रथम-वर्णमाकारमारभ्य प्राच्यदले प्रथमनिर्गमादेव श्लोकान्ते च प्रवेशात् । तत्र आग्नेयदलात् प्रवेश एव दक्षिणदिग्दले, ततो निर्गत्य पुनः प्रवेशः । नैऋतदले ततो निर्गत्य पश्चिमदले प्रवेशस्ततः तेनैव दलेन निर्गत्य वायव्यदलप्रवेशः । तत उत्तरदलेन च निर्गत्य तानैव दलेन पुनः प्रवेशः, तत ईशानदलेन निर्गत्य प्राच्यदलेन पुनः प्रवेश इति । अस्य संस्थानं लिखित्वाऽपि दर्शयते यथा पद्मबन्धः ।।

माया लक्ष्म्या रमणात् मारमो विष्णुः Vishnu, तस्य असुसम्मा प्राणसमा like Vishnu's life, आत्तो गृहीतो accepted, धूर्त्ततम scoundrel, सुषमा glorious like a lotus, अवासा without a house, मार Kama, मा आर न आगता has not come, मा रमा Kamala Lakshmi.

Someone tells the Nayaka. That woman has now come. She is very pleasant, glorious like Lakshmi, very mischievous and without a house. The Nayaka replies. May that woman be my Kamala Lakshmi! This verse appears also in Jayadeva's Chandraloka 6.10. The pattern of repetition of the letters is:

1 2 3 . . 1 4 5  
5 4 1 . . 6 7 1  
1 7 6 . . 1 8 9  
9 8 1 . . 3 2 1



भासते प्रतिभासार! रसाभाता हताविभा! ।

भावितात्मा शुभा वादे देवाभा बत ते सभा ॥

(काव्यप्रकाश -10.380) 34 अष्टदलपद्म बन्धः

उद्धारः

अत्र चतुर्दिक्षुविततमष्टदलपद्मं लेख्यम् । तत्कर्णिकायां आद्यो  
भाकारस्ततो दले दले निर्गमप्रवेशरीत्या द्वौ द्वौ वर्णौ लेख्यौ, किन्तु  
दिग्दलेषु निर्गमः प्रवेशश्च । प्राच्यदले त्वादौ निर्गमः श्लोकान्त एव प्रवेशः  
। अन्यदिग्दलेषु निर्गमान्तरमेव प्रवेशः । आग्नेयवायव्यकोणयोः प्रवेश एव  
ईशाननैऋतकोणयोर्निर्गम एव इति । अस्य संस्थानमपि लिखितं द्रष्टव्यम् ॥

Oh Pratibhasara, your assembly shines brightly, like that of God.  
With Rasa, your intellect is employed in auspicious speech. It is also  
repeated in Ruyyaka's Alankarasarvasva Sutra 11, Page 77.

उद्धारः

कर्णिकायां न्यसेदेकं द्वे द्वे दिक्षु विदिक्षु च ।

प्रवेशनिर्गमौ दिक्षु कुर्यादष्टदलाम्बुजौ ॥

(सरस्वतीकण्ठाभरणं -2.285) 35 अष्टदलपद्म बन्धः

The first letter of the Sloka is written in it. The petals are in the four

cardinal directions दिक्षु and the four interstices called विदिक्षु. In each petal two letters are written, one each in the middle and end, going outward from the कर्णिका. The entry and exit to the कर्णिका is from the four primary directions.

याश्रिता पावनतया यातनच्छिदनीचतया ।

याचनीयी धिया मायायामायासं स्तुता श्रिया ॥

(सरस्वतीकण्ठाभरणं -2.284) 36 अष्टदलपद्म बन्धः

This Sloka is an invocation to Durga. You should pray to her, who makes people cling to her because of her holiness, who destroys sorrows like Naraka, who is praised also by Lakshmi. She will end ignorance through a strong mind. This Sloka has the defect of अप्रसाद in the metre which is overcome by its being a चित्रकाव्य.

Type 18

सा राजते तनुरलं वरदा परासा-

सारापदारहित सन्महहासदासा ।

सादासहाहतभवोत्करकाविलासा

सालाविकारपृथु साक्षततेऽजरासा ॥

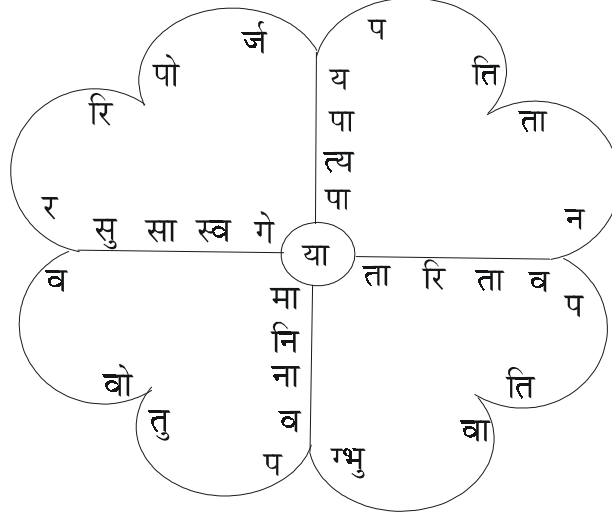
(ईवरशतकं -43) 37 अष्टदलपद्म बन्धः

असारा अयोग्या improper, असारापदारहित without unusual dangers, वरदा gives boons, परासा परेषां शत्रूणां असः कोपः anger against enemies, सन्मह great festival, दासा devotees, सादं न सहन्ते सादासह soft, हतो भव एवोच्चैःकरकाणां वर्षोपलानां विलासो बाहुल्यं सालविकारपृथु removes ugliness, अजरासा न जरा आसा आस्था does not have old age.

Devi has no old age. She is soft. Her body shines. She gives boons. She is angry with her enemies. She removes ugliness. She enjoys great festivals in her honour along with her devotees. The metre is वसन्त वृत्तं.



letter या in the Karnika is repeated 8 times. Each arm has four letters and each petal has two letters as in the previous Sloka.



Type 19

उद्धारः

निविष्टाष्टदलन्यासमिदं पादार्धभित्तिभिः ।

अस्पृष्टकणिकं कोणैः कविनामाङ्कमम्बुजम् ॥

(सरस्वतीकण्ठाभरणं -2.295) 39

The first letter of the Sloka is written in the Karnika.. It is the first and last letter of each Pada. The first Pada is written in the North and North East petals without touching the Karnika. Three letters are written in the junctions of the petals which are read backwrd and forward. Three letters are written in the top of each petal in clockwise order. The letters at the apex of each petal taken together give the name of the poet. When the Padma or Chakra has the name of the poet it is called कविनामाङ्कित.

कविनामाङ्कित

रातावद्याधिराज्या विसररसविद्याजवाक्षमापकारा

राका पक्ष्माभशेषा नयननयनस्वा (सा) खया स्तव्यमारा ।

रामा व्यस्तस्थिरत्वा तुहिनननहितुः श्रीः करक्षारधारा

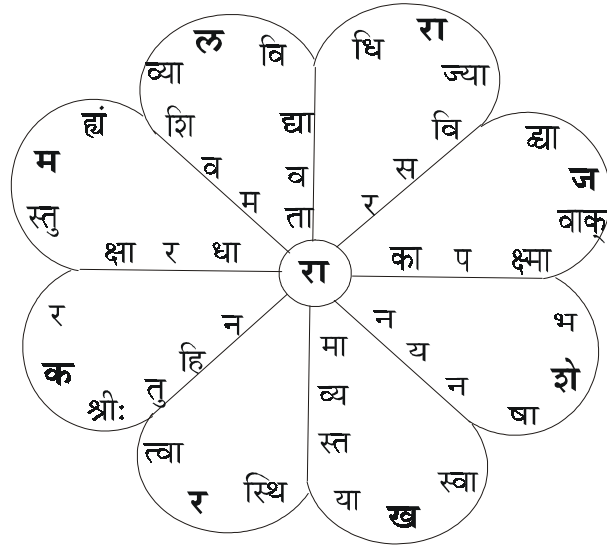


## राधा रक्षास्तु मह्यं शिवमममवशिव्यालविद्यावतारा ।।

(सरस्वतीकण्ठाभरणं -2.294) 40 अष्टदलपद्म बन्धः

व्याज Maya, वाग्रूपा speech, रातं दत्तं given, अवद्यं with many faults, आधि diseases, सरणं विसरस्तं spreading, क्ष्मा Earth, राका Full Moon or 12 year old girl, पक्ष्माभः शरीरसंलग्नः touching the body, शेष Sessa Naga, नयननयस्तः नयनं नीतिः तान्नयतीति यननयन दृष्टिः knowledge of Niti, खे याति खया moves in the sky, स्तव्यो मारा कामः praised by Kama, रामा handsome woman, व्यस्तं विनाशितं destroyed, स्थिरतं firmness, तुहिनं चन्द्रं नयति प्रापयति नहितुः बद्धति जटजूटे the Moon bound in the matted hair, कं सुखं happiness, क्षारभूता दस्यवः धारा wearing a sword in her hand, राधा Devi, मम मत्वं ego, वशिनः Yogis, व्यालविद्यां अवतारयत gives useless knowledge.

May Devi protect me! The snake Sessa touches her body. She moves in the sky. She is praised by Kama. The beautiful woman shakes my firmness. She holds a sword in her hand. She breaks the edge of sorrow and hastens happiness. She gives Vidyas to Yogis. She destroys the ego of Siva, who has the Moon in his matted hair. Each half of a Pada forms a petal. This Sloka is from **Rajasekhara's** Hara Vilasa, a lost work. It is also Chakra-4. Inscribed in the Bandha is राजशेखरकमलं.



Type 20

या दासत्राणरक्ता ततिरिनहर्ता ज्ञाभिनव्याऽस्तमाया  
या मास्कव्यानभिज्ञानवतु मरकतग्रामसश्रीरजेया ।  
याऽऽजेरश्रीसमग्रा यदरिततिरसक्ताऽसरञ्चाजरा या  
या राजञ्चारसक्ताऽनिशमियमघमुक्ता रणत्रासदा या ॥

(साहित्यरत्नाकर-6.15) 41 अष्टदलपद्म बन्धः

ज्ञाभिः Vidvans, अस्तमायः Maya had set, मास्तव्या श्रीस्तुत्या praising Lakshmi,  
यदरितति rows of enemies, इनहरितं Sun's horses, अनभिज्ञान् मन्दान् dull men,  
मरकतग्राम emerald, राजञ्चरतसक्ता dainty steps.

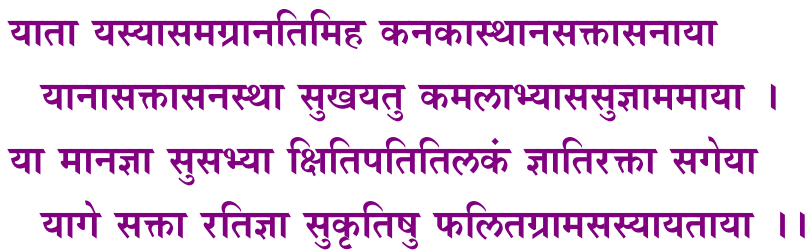
Sri Rama saves his devotees. He cannot be conquered in battle by  
lines of enemies. He takes dainty steps. His fortune is like an emerald.  
Vidvans should meditate on him without Maya. I am his servant.

माता तस्या धरण्याश्चरणभजकवस्वीशयक्षोरधामा  
माधारक्षो यशस्वी भवतु मम मुदे भ्राजितस्फारनामा ।  
मानारस्फातजिभ्राजितरिपुनिवहध्वंसनव्याससामा  
मासासव्या न स ध्वंसितदितिजवरेण्यारधस्याततामा ॥

(मन्दामरन्दचम्पू -5.6) 42 अष्टदलपद्म बन्धः

अतत असंगत not touched by, आमः रुक् disease, मा आस असव्या Lakshmi on  
the left, नास नाभवत् .did not happen, यक्षराज Kubera, उः Siva, रा Agni,  
माधारक्षो माया लक्ष्म्या आधारः क्षः वक्षस्थलं his chest is the support for Lakshmi,  
भ्राजित स्फारित नाम many names, नार of men, स्फात अभिवृद्धि increase, जिना  
जयवतां अत एव भ्राजितां प्रकाशमानानां shining because he is victorious, रिपुनिवह  
group of enemies, ध्वंसनव्यास नाशाविस्तारे widespread destruction, साम उपाय  
means

Sri Krishna killed the best of Diti's sons like Naraka. Lakshmi sits in  
his lap. Vasus, Kubera, Siva and Agni worship his feet. His heart is the  
resting place of Lakshmi. He is famous. I repeat his name many times.  
May he be pleased with me!. The metre is स्रग्धारा वृत्तं.



याना vehicle, सक्तं स्थितं seated, अमयति obtains, मानं worship.

The king is seated on a gold throne, riding horses and chariots. He is the home of Lakshmi and kingly works, whose Maya can be understood only by deep Upasana, meditation, but is fit for understanding. The courtiers in his court are all intelligent and well-versed in all subjects. Oh Lakshmi, those who do not meditate on you will endure sorrow. May you keep King Rudrapratapa happy!

## कविनामाङ्कित

वामाहित्राण रागानघमहिमघनश्याम ते श्रीक्षमा वा



सकर्णिकान् लिखेद् दिक्षु विदिक्षु तु विकर्णिकान् ॥ 45

प्रवेश निर्गमाभ्यां तु दिशि ते स्युर्चतुर्दश ।

व्यवधानेन तानाद्ये दलेऽन्यत्र त्वनन्तरम् ॥

(चित्ररत्नाकर -6.14) 46

In this lotus with eight petals there are seven letters in each petal. They are written alternately from the Karnika to the tip and vice versa. Each Pada covers three petals and then returns to the Karnika. The next Pada covers the third petal once again starting from the Karnika.

प्रश्नश्लोकः

आस्ते को भुवि कीदृशो दिनकरो द्यौः कया किन्नरी

कीदृग् भोगवधूः कया लसति खे किं भाति कस्मिन् कलः ।

वृत्त्य कल्पतरुः कया स्फुरति पूः कीदृक् च का नासिका-

सम्बुद्धिश्च कया नृतावगमनं दीनस्य धीः कीदृशी ॥ 47

पद्मः कीदृगनपद्धतो युवतु दृक् कीदृक् सदा किं पिबेद्

गोमान् ग्रीष्मऋतावुपेयुषि सरःश्रेणी पुनः कीदृ शी ॥

(चित्ररत्नाकर -6.13) 48

अस्योत्तरश्लोकः

ना कोकस्तोमरक्षी कृतबहुलतरक्षेमभक्त्या सगाना

नागासक्त्या भमक्षे निखिलजननुतत्यागवत्या ससेना ।

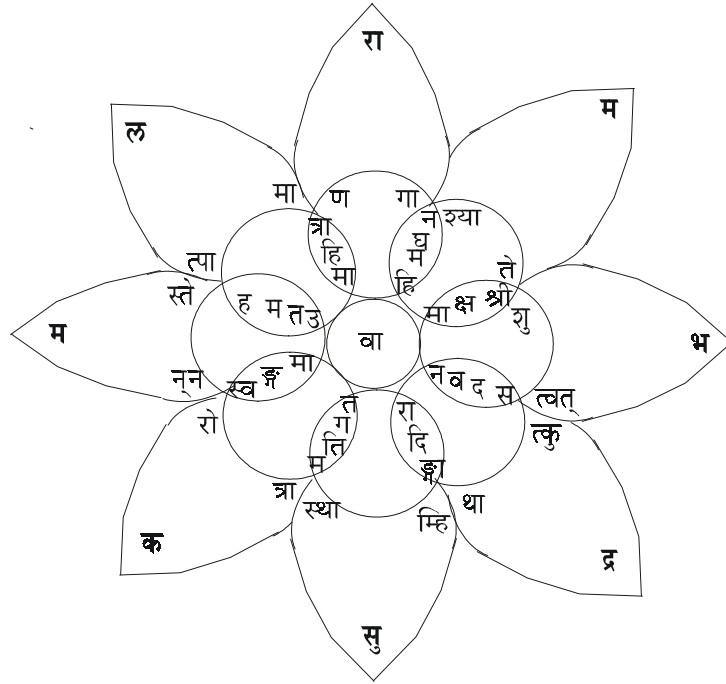
नासे सत्यावगत्या वितरणसफलश्रीधनक्षमापलीना

नाली पक्ष्मानघश्रीरधिकरसयुतक्षीरमस्तोककोना ॥

(चित्ररत्नाकर -6.14) 49 अष्टदलपद्म बन्धः

There are 16 questions the answers to which are written alongside. Joined together they form a Sloka in Padma-8 Bandha which is the answer to the 17th question. 1. What is on Earth? ना, man. 2. How is the Sun? कोकस्तोमरक्षी. 3. How is the Heaven? कृतबहुलतरक्षेमभक्त्या, with devotion. 4.

What does a Kinnari have? सगाना, with a song. 5. How is the bride of a Bhogi, snake or licentious man? नागासक्त्या, fond of snakes. 6. What makes the sky? लसति भम्, sky, light. 7. Where does Kali shine? अक्षे, in dice. 8. What does a Kalpavriksha remind you of? निधिलजननुतत्यागवत्या, praised by everyone. 9. How is the king? ससेना, with an army. 10. How is the nose addressed? नासे. 11. How do you know a lie? सत्यावगत्या, after knowing the truth. 12. How is the courage of a poor man? वितरणं सफलश्रीघनलक्ष्मायपलीनः, hopeless. 13. How is a lotus? नाली, with a stalk. 14. How does the young woman look? पक्ष्मानघश्री, with fine eyelashes. 15. What do you always drink? अधिकरसयुतक्षीर, sweet milk. 16. Where does a cowherd sit in winter? अस्तोककोना, in a corner. 17. How are the lakes? The answer is the अष्टदलपद्म बन्ध श्लोकः. The lake protects flocks of Charvaka birds which have light in their eyes and sing songs prepared with great devotion which are praised by all men. They know the truth. There are lotus stalks with much sweet milk. This lake is in the vast fruitful rich Earth.



Type 22

मा सा रक्षा परस्याऽवन-ग-गगनवत्याधुणस्वाशहेमा

माहेशस्वास्थ्यनाकादिपददपदित्यर्थयन्ती हताऽऽमा ।

माता हन्तीति सूतिं रचितततचिरस्थानुकूल्यावनामा

मानावल्या प्रकृष्टं परमममरमप्रीतिरक्षारसाऽमा ।।

(लक्ष्मीसहस्रं -15.35) 50 अष्टदलपद्म बन्धः

पर परमपुरुष Vishnu, अवन protect, ग movement, गगन sky, सु सुन्दर आशा good hopes, स्वास्थ्य ऐश्वर्य wealth, नाकादिपदद gives Svarga to Indra, आमः disease, सूति thread, अवनाम bow, अमरण Vishnu.

Lakshmi destroys all dangers. She is the foremost of Gods and Goddesses. She is Vishnu's wife. You pray to her for protection. She pardons errors in the performance of rites by virtuous men. म should be प in the last Pada.

साकेतत्राणवेलाजनिततनिजप्राङ्गण श्रीप्रभासा

साभा प्रश्रीरटव्यामियमममयमिव्यापदुच्छेदिलासा ।

सालादिच्छेदतिग्माहवरुरुरुवहहीकरस्यामरासा-

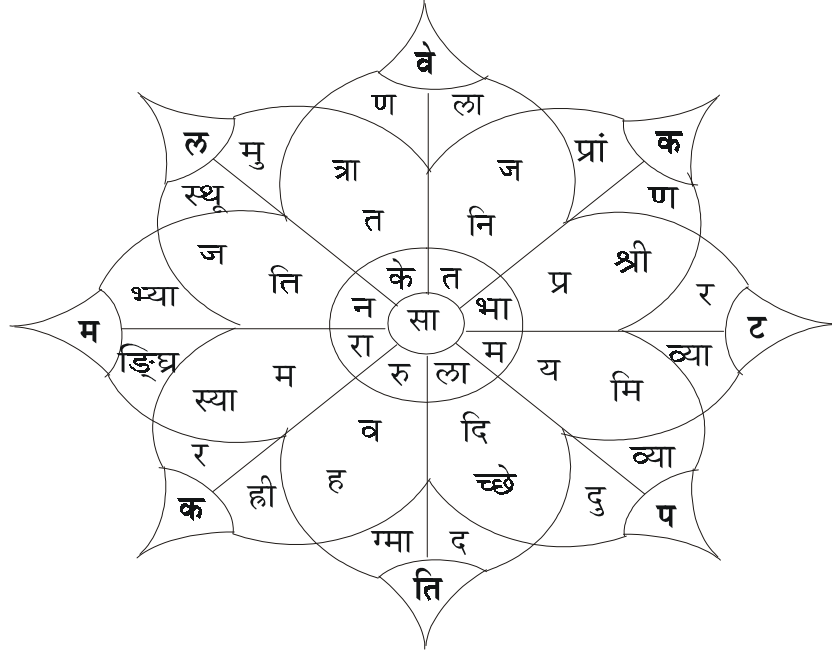
सा रामस्याङ्घ्रिमभ्याजति न न नतिजस्थूलमुत्तातके सा ।।

(पादुकासहस्रं -940) 51 अष्टदलपद्म बन्धः

साकेत Ayodhya, त्राण protect, वेला time, तत vast, प्राङ्गण courtyard, श्री wealth, साभा with lustre, अनम without bowing, यमि of Rishis, उच्छेदि uproot, लासा playfully, आम ripe, रास sound, असा remove, इयं fierce, तिग्म fierce, आहव of battles, रुरु deer, ही shame, नति path, अङ्घ्रि foot.

When the Paduka was ruling over Ayodhya, its brightness of pure knowledge and fame was spread over the courtyard. The hall was filled with the sound of Vedas being recited. The Paduka can exterminate all foes easily. It endows its devotees with correct perception. As Rama's Paduka, it extracted the haughtiness and bow of the enemy. When Rama's power became evident, when the fierce fight went on, it caused a sense of shyness, modesty and defeat in the enemy. The Paduka commends the

pitiable poor devotees. the poet offers this lotus of a poem to Sri Rama. In this Bandha the name of the poet, वेङ्कटपतिकमलं is inscribed.



Type 23

कृतानवतनुप्राज्ञ स्वाभासुरसमाधिकृत् ।

स्थिताज्ञाहिसितत्वाप्य दमासक्ताव मा व्यरि ॥ 52

सुरमात्व स्थितिसम संतताथाद्वयस्वन ।

सरसारमना माक्षामतिसारतमोद्यम ॥

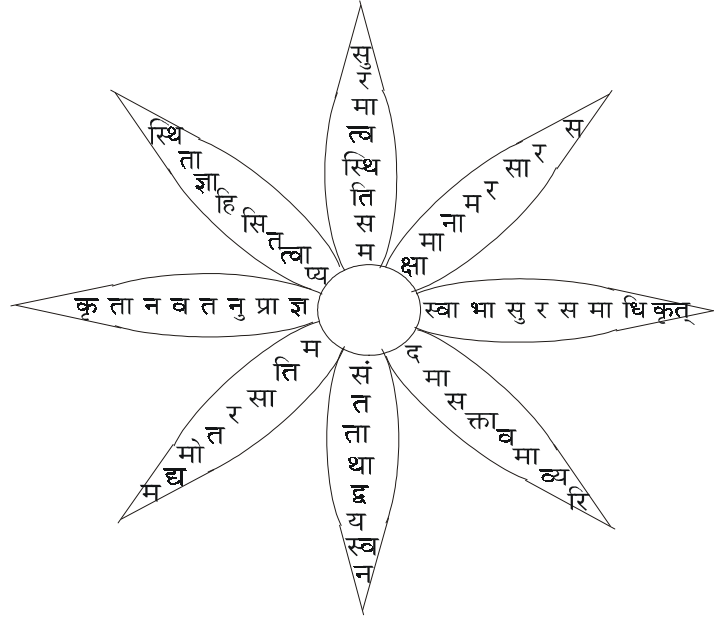
(ईश्वरशतकं -81, 82) 53 अष्टदलपद्म बन्धः

कृता created, अनवा आद्या in the beginning, तनवः पृथ्व्यादयः Earth etc., प्राज्ञ wise, स्वाभ fine luster, असुरसमाधिकृत् असुराणां समाधिं कृन्तति छिनत्ति breaks the composure of Asuras, स्थिता आज्ञा firm orders, अहयः snakes, सितत्वं coiled, आप्य devotees, दमे आसक्त fond of restraint, व्यरि विगता अरयो without enemies, सुरमात्व शोभनं ऐश्वर्यं great wealth, सम not haughty, अद्वयः without an equal, स्वनआज्ञारूपः शब्दः whose order has no second meaning,



मया सक्ष्म्या तथा अक्षौ इन्द्रियैः आ समन्तात् मतिसारतम उद्यमः कर्तव्यता यस्य actions are always based on Lakshmi and sense organs, सरसारमाना (रससारमाना -व्याख्या) आदौ सुरचित्तरु सन् having the interests of Gods.

Oh Isvara! You created the Earth etc. in the beginning of time. You are wise and have a glorious luster. You break the composure of Asuras. Snakes are coiled firmly on you. You are forbearing towards your devotees. You have no enemies. You are not haughty. You are imperishable. Your orders are definite. Your actions are based on the interest of the Gods and on Lakshmi and control of sense organs.



Type 24

तारस्फारतरस्वररसभररा सा पदावनी सारा ।

धीरस्वैरचरस्थिररघुपुरवासरतिरामसवा ।।

(पादुकासहस्रं -949) 54 अष्टदलपद्म बन्धः

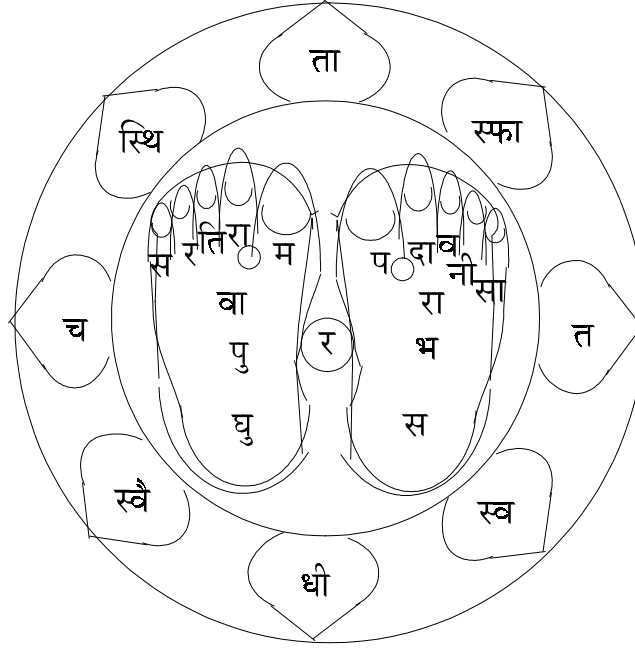
उद्धारः

पादुकायुगलगर्भकर्णिकमष्टदलपद्ममिदमस्मदुपज्ञं चित्रम् । अत्र दिक्षु कोणेषु च क्रमात् प्रवृत्ताभ्यां प्रथमतृतीयपादाभ्यां रेफकर्णिकं पत्राष्टकं द्वितीयचतुर्थपादाभ्यां कर्णिकामध्ये पादुकाद्वयं तत्र दशसु अङ्गुलिस्थानेषु,

"सरति रामपदावनी सा इति" वाक्योद्धारः इति । एतदुक्तं भवति - प्रथमं रेफरूपां कर्णिकां लिखित्वा दिक् दलेषु कोणदलेषु च क्रमाल्लिखितानां प्रथमतृतीयपादप्रथमतृतीयपञ्चमसप्तमाक्षराणां प्रत्येकं द्वितीयाक्षरत्वेन कर्णिकारेफं वाचयित्वा कर्णिकामध्ये रेफस्य पार्श्वद्वये द्वितीयचतुर्थापादाक्षरैः पादुकाद्वयं विलिखेत् । तल्लेखनप्रकारस्तु द्वितीयपादप्रथमाक्षरमपि कर्णिकास्थं रेफमेव वाचयित्वा रेफस्य दक्षिणपार्श्वे, "मध्ये कृशामुभयतः प्रतिपन्नवृद्धि मन्ये समीक्ष्य भवतीं मणिपादरक्षे" इत्युक्तरीत्या पादुकां कृत्वा पार्णिस्थाने द्वितीयपादस्य स इति द्वितीयाक्षरं भ इति तृतीयाक्षरं च लिखित्वा चतुर्थाक्षरं कर्णिकारेफमेव वाचयित्वा द्वितीयतृतीययोरुपरि रा इति पञ्चमाक्षरं विलिख्य तदूर्ध्वं दक्षिणपादुकाकनिष्ठाङ्गुलिस्थाने सा इति षष्ठमाक्षरं लिखित्वा तस्यां पादुकायामङ्गुष्ठाद्यङ्गुलिस्थानेषु चतुर्षु पदावनी इति अक्षरचतुष्टयं लिखित्वा कनिष्ठिकास्थानस्थं सा इत्येदक्षरं पूर्वं लिखितमेव वाचयित्वा द्वादशाक्षरं श्लिष्टं पादुकामध्ये पञ्चमाक्षरं वाचयित्वा अर्धं समापयेत् । एवमेव रेफस्य वामपार्श्वेऽपि पादुकां कृत्वा पार्णिस्थाने चतुर्थपादद्वितीयाक्षरं तृतीयाक्षरं च विलिख्य कर्णिकारेफं चतुर्थतया वाचयित्वा तदूर्ध्वं पञ्चमं वा इत्यक्षरं पादुकामध्यस्थाने लिखित्वा तदूर्ध्वं वामपादुकाकनिष्ठाद्यङ्गुलिस्थानेषु पञ्चसु सरति राम इति षष्ठसप्तमाष्टमनवमदशमाक्षराणि विलिख्य व्युत्क्रम्य एकादशाक्षरं तत्पादुकाकनिष्ठिकास्थानस्थं सकारं वाचयित्वा पादुकागर्भस्थे चतुर्थपादपञ्चमाक्षरे श्लोकं समापयेत् । एवं लिखिते सति प्रथमतृतीयचरणाङ्कितदलाष्टकवति उल्बणकर्णिकाके विकस्वरे पद्मे कर्णिकाविन्यस्ताभ्यां द्वितीयचतुर्थपादाभ्यां पादुकायुगलसंनिवेशः सिध्यतीति । तत्र पादुकायुगान्तराले कर्णिकारेफः स्फुटो भवति । तत्र दशस्वङ्गुलिस्थानेषु "सरति रामपदावनी सा" इति वाक्योद्धारः । अस्यार्थः - सा प्रसिद्धा रामपदावनी सरति गच्छति, अस्मिन् पद्मे इति शेषः । इदं पादुकायुगलगर्भकर्णिकमष्टदलपद्मरूपं चित्रमाचार्यैः प्रथमं दृष्टमित्यर्थः ।।

स्वैरचर goes where it pleases, रघुपुर Ayodhya, सबः प्रेर्यः , तार loudly, स्फारतर still louder, आर गमन movement.

Sri Rama is a valiant, free and independent hero, who delights in residing in Ayodhya. He walks wearing the Paduka, which produces a melody in a high pitch, causing happiness to all. This is an unusual variety of Padma-8 with two Padukas inside the lotus and 17 letters in the Karnika. There is only one letter in each petal.. The metre is आर्या वृत्तं with 10 letters in each Pada.



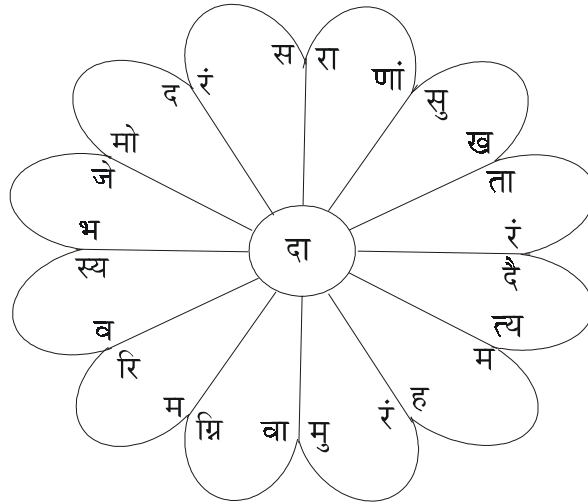
## 42. पद्म-12 बन्धः

दाराणां सुखदातारं दैत्यदामहरं मुदा ।

दावाग्निमरिदावस्य भजे दामोदरं सदा ॥

(मन्दामरन्दचम्पू -5.3) 1 द्वादशदलपद्म बन्धः

Always worship Damodara, who gives us the happiness of wives, who kills Daityas happily and who puts out the forest fire of enemies. The central letter in the Karnika, दा, occurs only eight times at 1,6,11,16,17,22,27 and 32.



कमलाचित्तनालीक कलीनाहतकंटक ।

कटकं देहि भालांक कलां भाढ्यललामकम् ॥

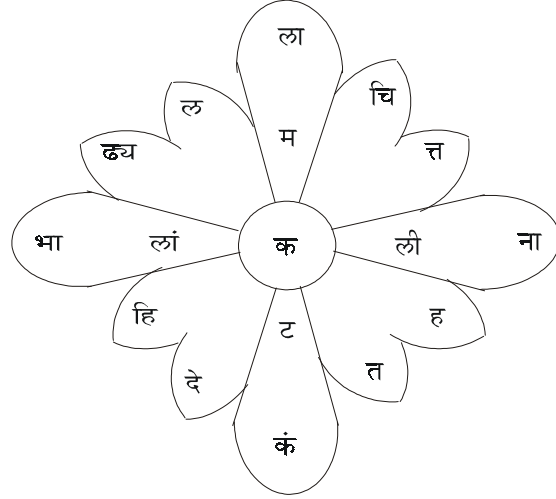
(मन्दामरन्दचम्पू -5.4) 2 द्वादशदलपद्म बन्धः

कमला Lakshmi, नालीकं पद्मं lotus, bee in it, भालाङ्क महालक्षणसम्पन्न with all good marks, कलां विद्यारूपं कटकं भूषणं ornament of learning, भया कान्त्या by

radiance, आढ्यं युक्तं with, ललामं भूषणं ornament.

Oh Vishnu! You are a bee in the lotus of Lakshmi. You have all the auspicious signs. Your radiance is an ornament. Give me the ornament of learning! This can also be depicted as अष्टदलपद्मं. The diagram is the same for the following Slokas. The pattern of repetition of the letters is the same as for Padma-8 and Chakra-4:

1 2 3 . . 4 5 1  
1 5 4 . . 6 7 1  
1 7 6 . . 8 9 1  
1 9 8 . . 3 2 1



सीरी पाणिं क्व धत्ते? क्रतुरथ मुदगात् स्यात् कया देहिनां भीः?  
ब्रूतेऽश्वः? कारि विष्णुर्व्यधृत सविधगं हन्तुकामः किमाह?।  
शम्भुं घ्नन्तं गजं द्राक् सदय ऋषिरगात् किन्तु काक्का तथाऽस्मिन्  
हारं किं नापिधत्से? विरहिणि नभसीत्यूचुषीं सा वदेत् किम्? ।।

(प्रश्नशत -42) 3 द्वादशदलपद्म बन्धः

Answers: हले, हव!, हर्ष!, हत्या, हय!, हस्ते, हम्भो, हदे, हहा, हर!, हस्ती, हत  
- हले वर्षत्यायस्तेऽम्भोदे हारस्तीतः.

There are 12 questions the answers to which are written in the center and the petals. The thirteenth answer is a combination of the previous 12 answers. 1. What does a farmer hold in his hand? हले. 2. What is there in a Kratu? हव! 3. What is in joy? हर्ष! 4. What are living beings afraid of? हत्या. 5. Call a horse. हय! 6. Where is an object held? हस्ते. 7.

What is water? हम्भो. 8. What does a killer say? हदे. 9. What does the Rishi say with pity? हहा!. 10. Address Gajasura's killer? हर! 11. What is an elephant? हस्ती. 12. What do you exclaim? हत. 13. What does a Virahini say to the sky? हले वर्षत्यायस्तेऽम्भोदे हारस्तीतः. The first 12 answers are in Padma-12 Bandha.

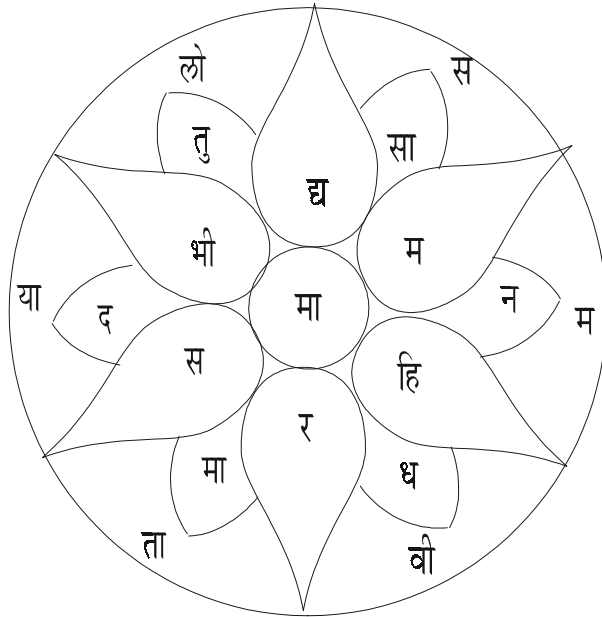
माद्य साऽसममाऽमनमहिमा माधवीरमा ।

मारमाताऽसमा मास दयाऽभी माऽतुलोद्यमा ।।

(चित्रकाव्यं -80) 4 द्वादशदलपद्म बन्धः

Lakshmi possesses unequalled knowledge. She is the wife of Madhava and mother of Kama. Her work cannot be stopped. May Lakshmi protect me! The pattern of repetition of the letters is as below:

1 2 . . 3 1 3 .  
. . 1 1 . . 4 1  
1 4 . . 5 1 1 5  
. . . 1 . . . 2 1



### 43. पद्म-16 बन्धः

उद्धारः

गोमूत्रिकाक्रमेण स्युर्वर्णाः सर्वे समाः समाः ।

मध्ये मवर्णविन्यासात्पद्मोऽयं षोडशच्छदः ॥

(सरस्वतीकण्ठाभरणं -2.293) 1

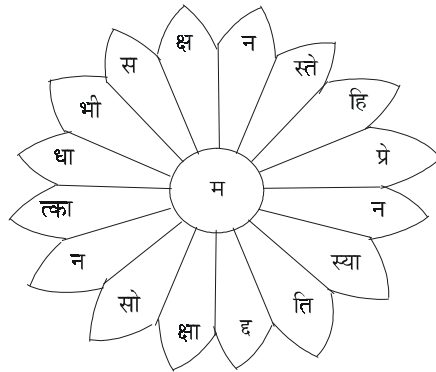
The lotus has sixteen petals here. The first letter of the Sloka is written in the North petal and the second - म in the Sloka given below - in the Karnika. The other odd numbered letters are written clockwise in the other petals. All Slokas of this type are also अर्धगोमूत्रिका बन्धः.

नमस्ते महिमप्रेम नमस्यामतिमद्म ।

क्षामसोम नमत्काम धामभीम समक्षम ॥

(सरस्वतीकण्ठाभरणं -2.292) 2 षोडशदलपद्म बन्धः

I bow to you, Siva, who love me greatly, who controls the ignorant, who wears a quarter Moon on his head, the destroyer of Kama, who is terrifying because of his splendour and who pardons all. The second letter is repeated 16 times. The diagrams for all the following Slokas is the same.



मलीमसमतिं मर्त्यमवमत्य महामहम् ।

मनाम रामममलं महोमयनामयम् ॥

(साहित्यरत्नाकर -6.16) 3 षोडशदलपद्म बन्धः

मलीमसमतिं dirty minds, मनाम ध्यायेम meditate, महान्तो महा उत्सवं a big festival, महीमयं तेजस्वरूपं shining body.

I meditate on pure shining Sri Rama as a big festival disregarding men with dirty minds. The first letter is repeated here.

कृतत्वान्तततध्वान्तधूत भूतहितव्रत ।

दान्तशान्तजितप्रेत श्रौतगीतसुतस्तुत ॥

(मन्दामरन्दचम्पू -5.5) 4 षोडशदलपद्म बन्धः

स्वान्ते भक्तहृदये in the minds of devotees, तत spread, ध्वान्त अज्ञान ignorance, धूतं निरसनं rejection, भूतानां प्राणिनां living beings, व्रत दीक्षा vow, प्रेतः शत्रु enemy, श्रौतः श्रुतीनां समूहः collection of Sutras, श्रौतगीतसुत Brahma.

Oh Siva! You are praised by Brahma. You are calm. You dispel the ignorance spread in the minds of your devotees. You have taken a vow to do good to living beings. You have won in the battles against your enemies. Protect me!

जनस्य नयनस्थानध्वान एनच्छिनत्त्विनः ।

पुनःपुनर्जिनः पीनज्ञानध्वानधनः स नः ॥

(वाग्भटालङ्कार -4.8) 5 षोडशदलपद्म बन्धः

जिनध्वनिना आगमरूपेण scriptures, ध्वान ध्वनि sound.

May Lord Jina cut off our sins repeatedly! By the sound of Jina's scriptures everybody's sight is on Moksha. Wide knowledge is his wealth.

शूरः स्थिरतरस्फारशरभारधरः पुरः ।

आरवैरभरस्मेरवीरवारहरः परः ॥

(काव्यकल्पलतावृत्ति -3.5) 6 षोडशदलपद्म बन्धः

The steady warrior holding heavy arrows in front looked like a lover on the other side.



**उमारमारुमावामा श्यामासामान्यमाक्रमा ।**

**कामारामायमाणा मा प्रामाद्वामागमातिमा ।।**

**(चित्रप्रपञ्च -41) 7 षोडशदलपद्म बन्धः**

रुमा Sugriva's wife, वामा रम्या handsome, असामान्य extraordinary, माया Lakshmi's, आरामयमाणा आरामवदाचरन्ती acts leisurely, ग्रामागम विहारस्यअन्तात् प्रसादागमने the house in the village is near, अतिमा अत्यन्तमानो very proud.

A friend of the Nayaka says this to him. Meeting after a long time the Nayika is specially desirable. She is handsome like Uma, Rama and Ruma, Sugriva's wife. She has an extraordinary way of acting like Lakshmi. She is in love with you and acts in a leisurely manner. She is very proud. She has come near her house in the village.

**पापाकूपारपालीपा त्रीपादीपादपादपा ।**

**कृपारूपा जपालापा स्वापा मापात्रृपाधिपा ।।**

**(पादुकासहस्रं -928) 8 षोडशदलपद्म बन्धः**

अकूपार sea, पाली order, पा remove, स्वापा easily obtained, त्रीपादी पाद feet of Vishnu in Vamanavatara, अपात् protect.

Sri Vishnu's Paduka delivers men from the Ocean of sins. It is help personified. It is greater than kings. I praise it. May it protect me! The Sloka is also गोमूत्रिका बन्धः and द्विचतुष्कचक्र बन्धः

**क्षमासमागमाऽभीमा रामाणामादिमाऽसमा ।**

**क्षमाक्षेमा रमानामा प्रमासीमासु माति मा ।।**

**(लक्ष्मीसहस्रं -22.19) 9 षोडशदलपद्म बन्धः**

This Sloka can apply either to Rama Lakshmi or to Sita Lakshmi. Rama is the personification of peace. She is serene. She does good to the Earth. She is the best among women. She measures the limit of Tattva. Here the second letter is repeated.

**चक्री चक्रं क्व धत्ते? क्व सजति कुलटा? प्रीतिरोतोः क्व? कस्मै**

**कूपः खन्येत राज्ञां? क्व च नयनिपुणैर्नेत्रकृत्यं निरुक्तम्? ।**

कन्दर्पापित्यमूचे रणशिरसि रुषा ताम्रवर्णः क्व कर्ण-

श्चक्षुश्चिक्षेप? विष्णुर्वदति वसु पुरस्तेन किं त्वं करोषि? ।। 10

युज्यन्ते कुत्र मुक्ताः? क्व च गिरसुतयाऽसञ्जि? कस्मिन् महान्तो

यत्नं कुर्वन्ति? चौर्यं निगदति विदिता क्वैकदिक् तिग्मधारा? ।

कस्मिन् दृष्टे रटन्ति? क्व च सति करभाः? पक्षमलाक्ष्या किलोक्तः

कश्चित् किं वा ब्रवीति स्मरशरनिकराकीर्णकायः सदेश्यान्? ।।

(प्रश्नशत -48, 49) 11 षोडशदलपद्म बन्धः

Answers: करे, जारे, क्षीरे, वारे, चारे, स्मारे, नरे, हरे, हरे, सरे, हरे, सारे, चुरे, क्षुरे, भरे, दरे, - कजाक्षो वाचऽस्मानहह सहसाऽचुक्षुभदरे.

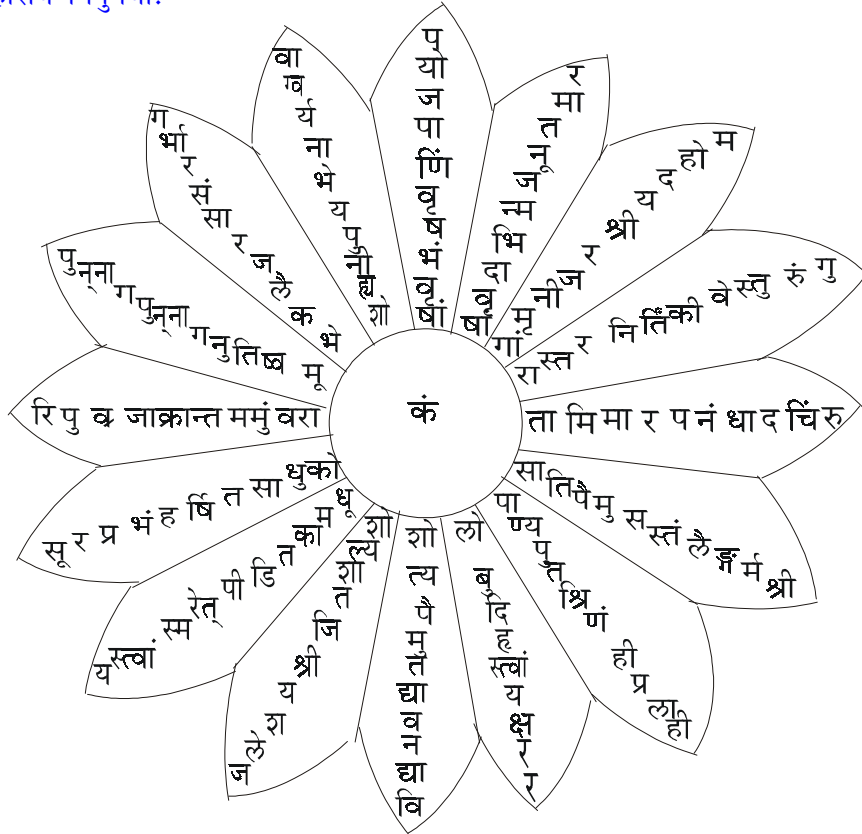
There are 16 questions, the answers to which form the Bandha. Combined together they form the answer to the 17th question. 1. Where does Vishnu hold the Chakra? करे, in his hand. 2. For whom does an adulteress dress up? जारे, for her lover. 3. What is liked? क्षीरे, milk. 4. Why does a king dig a well? वारे, for water. 5. Towards what is eye-play by actors? चारे, for elegance. 6. In the front line of battle to whom did the red coloured say angrily "was offered to Kama"? स्मारे, to Kama. 7. Whose eyes did Karna remove? नरे, a man's. 8. Vishnu says Vasu. "What do you do"? हरे, Oh Hari. 9. Where do those who attain Moksha meet? हरे, in Vaikuntham. 10. Where does Parvati bathe? सरे, in a lake. 11. For whom do men make a great effort? हरे, for Hari. 12. What does a thief tell? सारे, all. 13. Whose eyes dart here and there? चुरे, a thief's. 14. What is in a villain? क्षुरे, sharp. 15. What for is a camel? भरे, for a load. 16. What did a handsome woman say? दरे, near the river bank. 17. Sometimes what does a lovelorn woman say? The answer obtained by combining all the former answers is कजाक्षो वाचऽस्मानहह सहसाऽचुक्षुभदरे the lotus-eyed woman courageously told us "Ahaha! The eyeless man saw". The first 16 answers are in Padma-16 Bandha.

पयोजपाणिं वृषभं वृषाङ्कं रमातनूजन्मभिदावृषाङ्कम् ।

महोदयश्रीरजनीमृगाङ्कं गुरुं स्तुवे कीर्तिनिरस्तराकम् ।। 12  
रुचिं दधानं परमामिताकं श्रीर्मङ्गलैस्तं समुपैति साकम् ।  
हीलाप्रहीणं श्रितपुण्यपाकं ररक्ष यस्त्वां हृदि बुद्धलोकम् ।। 13  
विद्याऽनवद्या तमुपैत्यशोकं जलेशयश्रीजितशाल्यशोकं ।  
यस्त्वां स्मरेत् पीडितकामधूकं सूरप्रभं हर्षितसाधुकोकम् ।। 14  
रिपुव्रजाक्रान्तममुं वराकं पुत्राग! पुत्रागनुतिष्वमूकम् ।  
गर्भारसंसारजलैकभेकं वाग्वर्य! नाभेय! पुनीह्यशोकम् ।।

(जिनस्तवनचतुर्विंशतिका - 1 to 4) 15 षोडशदलपद्म बन्धः

The four Slokas form a complicated Padma-16 Bandha in the tips of the petals of which is inscribed the name of the Guru of the author परमगुरुरहह श्री हरिविजयपुंगवा.



साराविष्टाभिसारा जनिततनिजक्रोधदीप्रावसारा

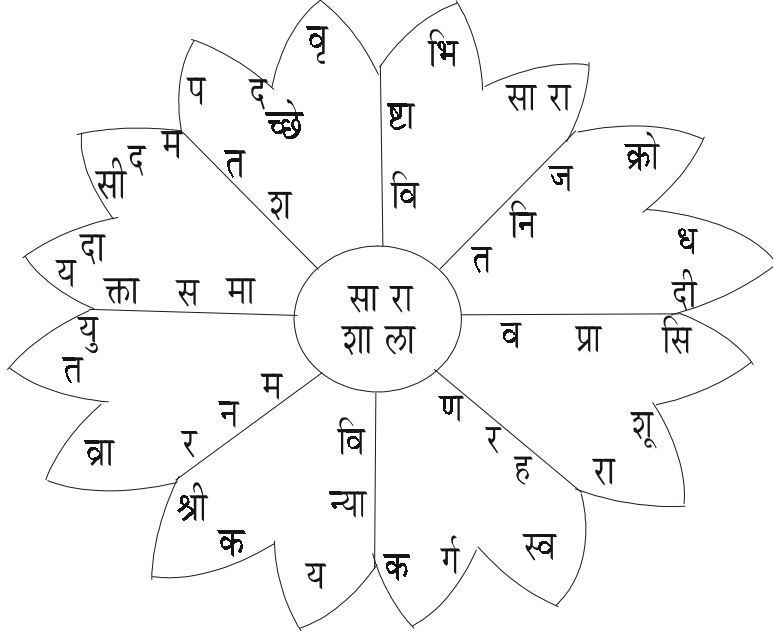
सारावप्रासिशूराहरहरणरहः स्वर्गकन्या विशालाः ।

शालाविन्यायकश्रीरनममनरव्रातयुक्ता समासा

सामासक्ता यदासीदमतशतपदच्छेदवृष्टाविरासा ॥

(हरविजयं -46.80) 16 षोडशदलपद्म बन्धः

The diagram is unusual. There are two letters सा रा, शा ला, both being considered equivalent, in the Karnika and two or three letters along the junctions of the petals.



चक्रेऽरिसंततिमिहाजिषु नष्टपद्मा-

तिख्यातिमेकचकिताकृतिधारिणीं यः ।

तिग्मासिरिष्टमतवत्स तवावति क्षमां

किं तत्परं धरणिमित्र कृतिन्ब्रवीमि ॥ 17

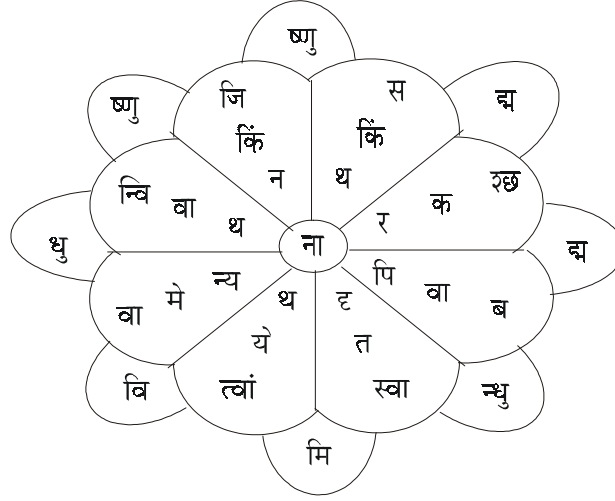
कं शर्मदं वृजिनभीतिहरं जितात्मा



नाथ किं सद्यना नारकश्छद्मना  
 नापि वा बन्धुनाऽनादृत स्वामिना ।  
 नाथये त्वां विना नान्यमेवाऽधुना  
 नाथवान्विष्णुना नानकिं जिष्णुना ॥

(चित्रकाव्यं -70) 19 षोडशदलपद्म बन्धः

What is a residence on Earth which is like a collection of Narakas?  
 What is the point of relatives who do not adore Madhava? I do not pray to  
 any one except you Vishnu.



रमाऽसमा सुमाक्षमारसा सदा सुरक्षणा ।  
 रजस्कृतागसामघं समस्तमत्र दारुणम् ॥

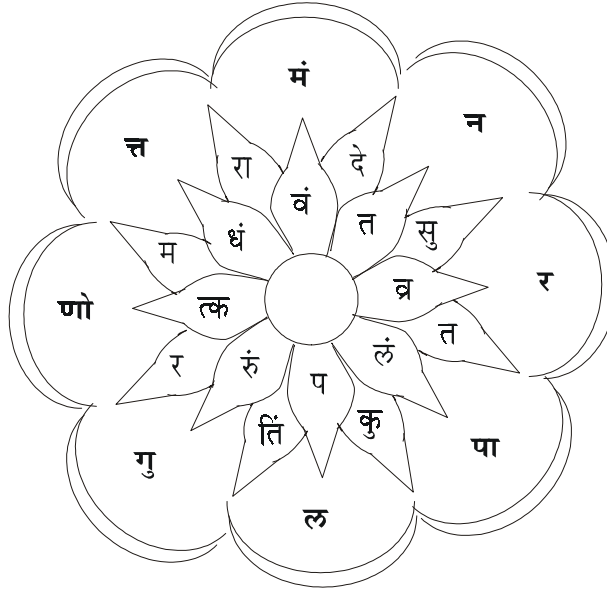
(चित्रकाव्यं -83) 20 षोडशदलपद्म बन्धः

Lakshmi is unequalled. She pardons the ignorant. She removes  
 terrible sins. May she protect us! The diagram is as before but with one  
 letter in the big petals and two in the small petals.

वन्दे नतसुरव्रतपालं कुलपतिं गुरुम् ।  
 रणोत्कमत्तधं रामं नरपालं गुणोत्तमम् ॥

(चित्रकाव्यं -86) 21 षोडशदलपद्म बन्धः

I pray to Kulapati and Guru, Rama. He has the best qualities and is worshiped by Gods. **Ramabhadrachariar** calls this स्थलकमल, a rose. Embedded is नरपालगुणोत्तमं.



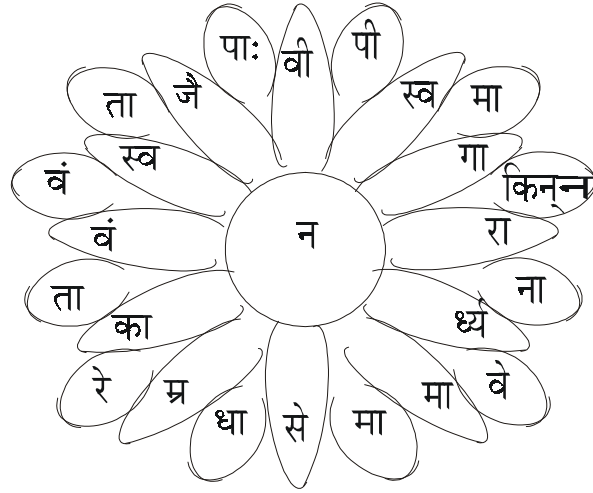
#### 44. पद्म-24 बन्धः

नवीनपीनस्वनमानगानकिन्नराननानर्ध्यनवेन मानसे ।

नमानधा नम्रनरेनका नता नवं नवं न स्वनता न जैनपाः ॥

(चतुर्हारावलीचित्रस्तव -1.13) 1 चत्वारिंशदलपद्म बन्धः

Jinas are praised in song near Manasa Lake. The diagram is similar to Padma-16





## 45. पद्म-32 बन्धः

उदग्रं सर्ववीरं तं मन्युहाररतं विभुम् ।  
जिष्णुं ज्वलत्प्रभाभान्तं सर्वचेतोदमुन्नखम् ॥ 1  
नृशक्तिसिंहं रक्षोभीपोषणं भक्तभद्रदम् ।  
अमृत्युं मृत्युहं वन्दे सन्नतं मावकाम्यहम् ॥

(चित्रकाव्यं -84,85) 2 द्वात्रिंशत् दलपद्म बन्धः

उग्रं fierce, मन्युहारत remove sins of devotees, चेतोदं attracts the minds of Yogis.

I pray always to the great warrior Narasimha. He removes the sins of his devotees. He is in the minds of Yogis. He shines. His finger nails are raised to tear Hiranyakasipu. The two Slokas in praise of Narasimha form Padma-32 with an embedded Sloka. There is no letter in the Karnika. There are four circles of letters with 8, 8, 16, and 32 letters. Embedded underlined letters produce नृसिंहमहामन्त्रः -

उदग्रं वीरन्महाविष्णुं ज्वलन्तं सर्वतोमुखं ।  
नृसिंहं भीषणं भद्रम्मृत्युम-त्युन्नमाम्यहं ॥



## VI. नाग बन्धाः

### 46. कुण्डलित एकनाग बन्धः

Naga Bandha is an extremely difficult Bandha more like an exercise in topology, where a snake appears to have swallowed the Sloka from the rear and coiled itself in a geometric symmetric shape ensuring that the letters it had swallowed which are lying one beneath the other are identical. Tracing the serpent from the head to the tail is facilitated by following the letters of the Sloka. At every fold the letter is read a second time till the tail crosses the neck.

उद्धारः

द्वितीयान्त्यौ तथा तुर्यत्रिंशतौ षष्ठषष्टिकौ ।

अष्टमाष्टत्रिंशतौ च दिक्चतुःषष्टिकावपि ॥ 1

द्वादशेन्द्रौ नाट्यचेष्टाद्विचत्वारिंशतौ तथा ।

पीठाष्टषष्टिकौ च षट्चत्वारिंशविंशती ॥ 2

द्वाविंशत्षट्सप्ततिकौ पञ्चाशत्केशवावपि ।

अशीतिषड्विंशती चत्वारिंशत्षष्टिकौ ॥ 3

साष्टपञ्चाशविंशौ च तौ षट्त्रिंशद्विषष्टिकौ ।

त्रंशतौ द्विचतुः पूर्वौ तथैव द्विचतुः परौ ॥ 4

पञ्चशतौ चतुश्चत्वारिंशत्सप्ततिकौ तथा ।

अष्टाभिरधिकौ चत्वारिंशत्सप्ततिकौ तथा ॥ 5

षट्पञ्चाशद्द्व्यशीती च सप्तती द्विचतुः परे ।

इभावुभावुभौ वर्णावेकत्वं भजतो यदि ॥ 6

तदेकनागबन्धस्तु स्रग्धरायां भवेद्ध्रुवम् ।

विदग्धहृदयानन्दश्चतुष्कोणाकृतिर्वरः ।।

(मन्दामरन्दचम्पू -Page 50) 7

तुर्यत्रिंशौ चतुर्थत्रिंशवर्णौ thirty fourth letter, अष्टमाष्टमा अष्टतिरंशत् च अष्टत्रिंशतौ, दिक् दशमो वर्णः tenth letter, इन्द्रः चतुर्दश fourteen, नाठ्यचेष्टा षोडस sixteen.

In seven Slokas, Krishna Kavi lists 21 letters which are identical forming the insignia of एकनागबन्धः. The verse is in स्रग्धरा metre. The pairs of letters repeated are:

2,84; 4,30; 6,60; 8,38; 10,64; 12,14; 16,42; 18,68; 20,46; 22,76; 24,50; 26,80; 28,58; 32,34; 36,62; 40,66; 44,70; 48,78; 52,54; 56,82; 72,74.

Twelve varieties of Naga Bandha have been located. 1-4. कुण्डलित- एक- द्वि- चतुर्- अष्ट- नाग. 5. वासुकि द्वि-नाग. 6. कृष्णसर्प 7. साधारण नाग. 8. कमलनाग- अष्टदलपद्मनाग. 9. द्विमुखसर्प. 10. सर्प. 11. नागशिशु. .12. नागपाश.

रेखाभ्यां चतुरश्राणि चतुष्कोष्ठानि कल्पयेत् ।

रेखाद्वयान्तराले स्याद् यथा कोष्ठे गहाष्टकम् ।। 8

विदिक्षु कुण्डलीकुर्यात्तद्रेखाग्रैर्यथाक्रमम् ।

दिग्रेखाग्राणि बाह्यानि योजयेद् दिक्त्रये मिथः ।। 9

एकत्र तु फणापुच्छमेलनं कल्पयेत्तथा ।

अन्तराण्यक्षयीकुर्यात् सन्दंशाः स्युर्यथा मिथः ।। 10

वर्णावृत्तिस्थलान्यत्र कोष्ठकोणानि षोडश ।

सन्दंशानां चतुष्कं च कण्ठश्चेत्येकविंशतिः ।। 11

आवृत्तिर्युग्मवर्णानां नेतरेषामिह क्वचित् ।

अर्केशानदशब्रह्मवर्णाः पादचतुष्कगाः ।। 12

आवर्तेरन् नैऋतादिकुण्डलेष्वप्रदक्षिणम् ।

यथैव स्यात् तथा वर्णान् फणातो विन्यसेत् क्रमात् ।। 13

त्रिंशदष्टाविंशतिश्च षड्विंशतिरनुक्रमात् ।

वर्णनत्रितये वर्णाः समाप्तिस्तु गलान्तरे ॥ 14

वेष्टनत्रितये वर्णाः समाप्तिस्तु गलान्तरे ।

सर्वमेतन्निधायान्तः सङ्गृहीतं महात्मभिः ॥ 15

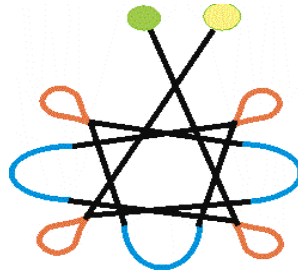
विदिक्स्थले कुण्डलितं स्वमङ्गं त्रिरावेष्ट्य त्रिभङ्गिभङ्गम् ।

भित्तवा गले पुच्छमहेः स्थितस्य पाठ्यः फणातः फणिबन्ध एषः ॥

(साहित्यरत्नाकर -6.14) 16

रेखा lines, कोष्ट division, अन्तराले inside, कुण्डली semi-circle, अप्रदक्षिणं in the counter-clockwise direction, गल neck, फणापुच्छ snake's tail, वर्णावृत्तिस्थलानि places where the letters are repeated, अर्केशानदशब्रह्मवर्णीः Sun, Isana and 10 Brahmas, युग्मवर्णाः even letters, वर्णनत्रितये in three letters, कुण्डलितं coiled.

In 9 verses **Dharma Suri** outlines the geometric construction of Naga Bandha. Draw four loops in the four corners of a square. Draw three semi-circles along three sides, omitting the North side. The head is in the North which is joined to the SE loop, which is also connected to the West semi-circle. NW loop is joined to the West side of the South semi-circle and to the North side of the East semi-circle. NE loop is joined to the North side of the West semi-circle and the East side of the South semi-circle. SW loop is joined to the South side of the East semi-circle and shoots up to the North crossing the neck to form the tail. There is a node at the neck, four nodes in the loops and 16 other nodes giving a total of 21 nodes where the letters are repeated. At the head and between every two nodes is a single letter. The letters end in the neck node. The straight lines are coiled for greater effect. The metre is स्रग्धरा with 21 letters in each Pada.



एकनागबन्ध

श्रीरामो हर्म्यधामा सततसुमहिमश्रीनतो ज्ञप्रभूतः

सुग्रीवप्रीतये तत्सहजमयममुं भालसत्सायकेन ।

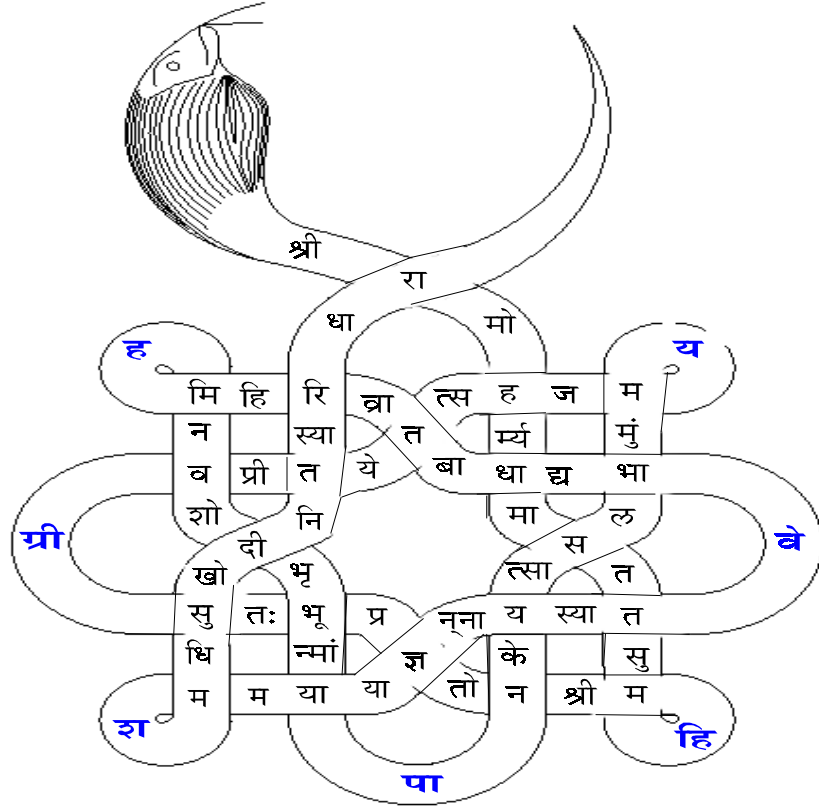
पायान्मां भूभृदीशो वनमिह मिहिरित्रातबाधाद्यभावे

तस्यायन्नाज्ञयायाममशमधिसुखोऽदीनितस्यारिधारा ॥

(मन्दामरन्दचम्पू -Page 50) 17 एकनाग बन्धः

हर्म्यधामा beautiful place, ज्ञ Brahma, Budha, Chandra, प्रभूत उद्भूत and others, सहजं friend, अमुं वालिनं Vali, भा दीप्ता flaming, सायक arrows, अयामं संग्रामरहितं in no time without a fight, मिहिरित्रात suffering from cold, अशं सुखरहितं without comforts, अयन् गच्छन् went, अरिधारा चक्रधारा Chakras.

Sri Rama has a beautiful place. He is praised all the time by Brahma, Budha, Chandra and others. To please his friend Sugriva, he killed Vali in no time with his flaming arrows. He went to the forest where there is no happiness to obey the order of Dasaratha and for doing good deeds. He holds the Chakra to protect the weak. May Sri Ram save us! In the eight corners of the loops of the snake are inscribed the letters "श्रीहयग्रीवेश पाहि". This is नामाङ्कित नागबन्धः.



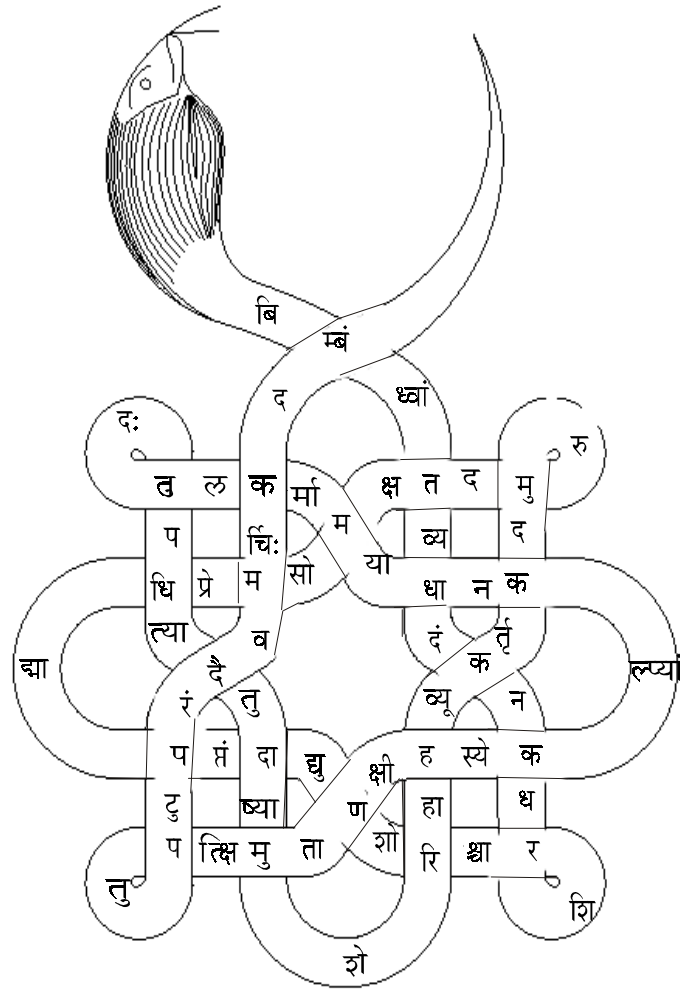
बिम्बं ध्वान्तव्यधादं कनकधरशिरश्चारिशोणद्युदाप्तं  
 पद्माधिप्रेम सोमक्षतदमुरुमुदः कर्तृ कव्यूहहारि ।  
 शेमुष्या दातु दैत्याधिपतुदतुलकर्मामयाधानकल्यां  
 कस्येह क्षीणतामुत्क्षिपतु पटु परं दैवमर्चिः कदम्बम् ॥

(साहित्यरत्नाकर -6.14) 18 एकनाग बन्धः

कनकधरः कनकाचलः Kanakachala Mountain, शोणद्युदाप्तं शोणप्रभं red like blood,  
 अर्चिषां कदम्बः garland of Kadamba flowers, सोमक्षतदं अतिचन्द्रप्रभं luster  
 greater than that of the Moon, शेमुष्या बुद्धः of the mind, दैत्याधिपतुद् राक्षसान्  
 व्यथयति kills Rakshasas, आमयाधानकल्यां रोगप्राप्तां with disease, क्षणितां काश्यं  
 emaciation, कव्यूह जलव्यूह body of water, "आरोग्यं भास्करादिच्छेत् (चाणक्य

नीतिशास्त्रं)" good health is bestowed by the Sun, कस्य सूर्यस्य Sun's.

This verse is taken from Suryasatakam (not Mayura's). I offer Kadamba flowers to the Sun. His orb is to be meditated upon. The Sun goes round the summit of Mount Meru. The Sun has a blood red colour. He has great love for lotuses. He shines brighter than the Moon. He bestows great happiness and intelligence. He creates mazes of water. He troubles Daitya kings. He performs great deeds. He cures diseases. (Chanakya Niti says, "आरोग्यं भास्करादिच्छेत् ", good health is due to the Sun).



May the Sun save remove my sins!

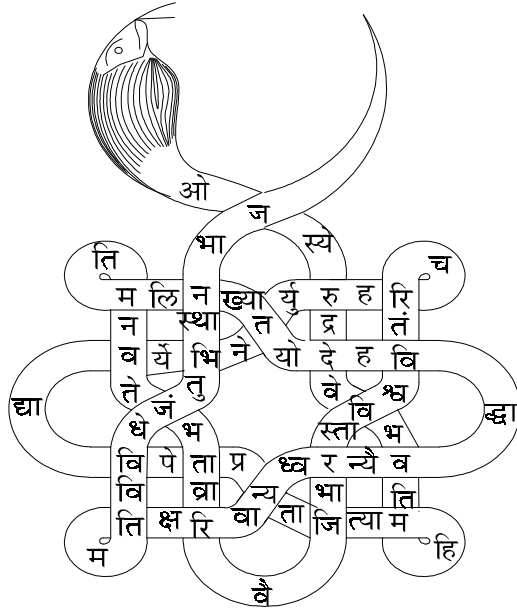


ओजस्ये रुद्रदेवे विभवति महिमत्याजितान्यप्रतापे  
विद्यावर्येऽभिनेतर्युरुहरिचरितं विश्वविस्तारभाजि ।  
वैरिब्राता भजन्ते वनमतिमलिनख्यातयो देहविद्धा  
वन्यैरध्वन्यवारि क्षतिमति विविधे जन्तुभिः स्थानभाजः ॥

(प्रतापरुद्रीयं -7.) 19 एकनाग बन्धः

ओजः strength, अवर best, उरु more than, हरिजचरितं equals Vishnu, ब्राता wounded, अवारि waterless, desert, क्षति decease, अध्वनि place.

King Rudradeva's power shines like the Sun. He makes the glory of others leave them. Amongst the best of those learned in the Vedas, he behaves like Vishnu. He is the depositary of the entire world's confidence. With wounds inflicted by him in battle, his enemies go to dwell in the forest with diverse wild animals or to waste away in a desert. This is called नाग बन्धः or फणिबन्धः.



धृत्वा हारं वराहिं नटसि शिव शिव त्वं यदा विश्वरक्षन् ।  
सुज्योतिर्मन्त्राणिघ्नं करगमडमरुं नादिनं वादयन् यत् ॥ 20  
साहस्रै रत्नदीपैस्तिमिरवरगलः कुध्रनीराजना तत् ।  
सिद्धीदन्तावितोऽहं रतिपतिवसजादीप्तिमन्तं लभै त्वा ॥

(चित्रकाव्यकौतुकं -55) 21 एकनाग बन्धः

नटसि dance, नीराजमानं offering of a lighted lamp.

Oh Siva! Oh Mahadeva! You protect the world. You have an attractive radiance. You wear the best serpent as a dark garland round your neck. The Damaru in your hand makes pleasant sounds when you dance. Then thousands of lamps appear as though they are performing Nirajana to Vishnu in Varahavatara. I keep your Siddhis secret. I offer you the light which arose at the time of the resurrection of Kama. The diagram is the same as before.

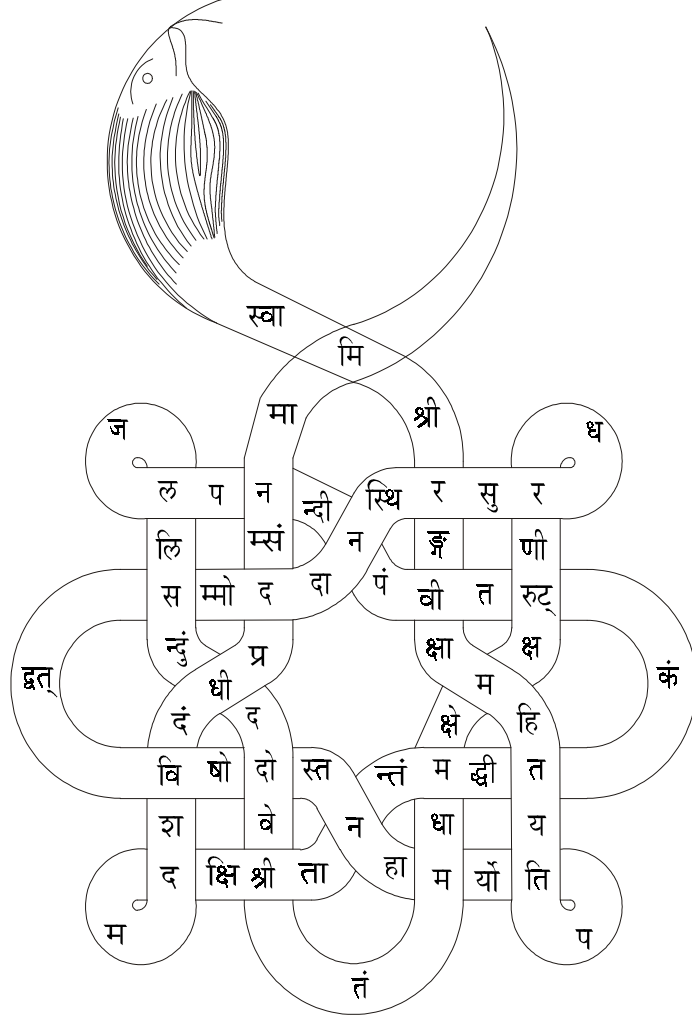
स्वामि श्रीरङ्गवीक्षा महितयतिपतिर्यो महानस्त-

दोषो विद्वत्सम्मोददानस्थिरसुरधरणीरुक्षमक्षेमधाम ।  
तं श्रीवेदोदधीन्दुं सलिलजलपनन्दीनपं वीतरुट्कं  
तद्धीमन्तन्नताश्रीक्षि दमदशविदं धीप्रदं सन्नमामि ॥

(चित्रकाव्यं -58) 22 एकनाग बन्धः

यतिपति Srinivasa Desika, सलिलज Lotus, लंपनं मुखं face, अ-दश-विदं does not know different stages of childhood, youth etc.

I pray to faultless Srinivasa Desika (Guru of the author) who has the grace of Sri Ranganatha. He does not go through different stages of life like childhood and youth. He is learned. He has a strong mind.



खररुचि मन्दभासि गुरुचारुणा तत्र तमः कुलेरण-

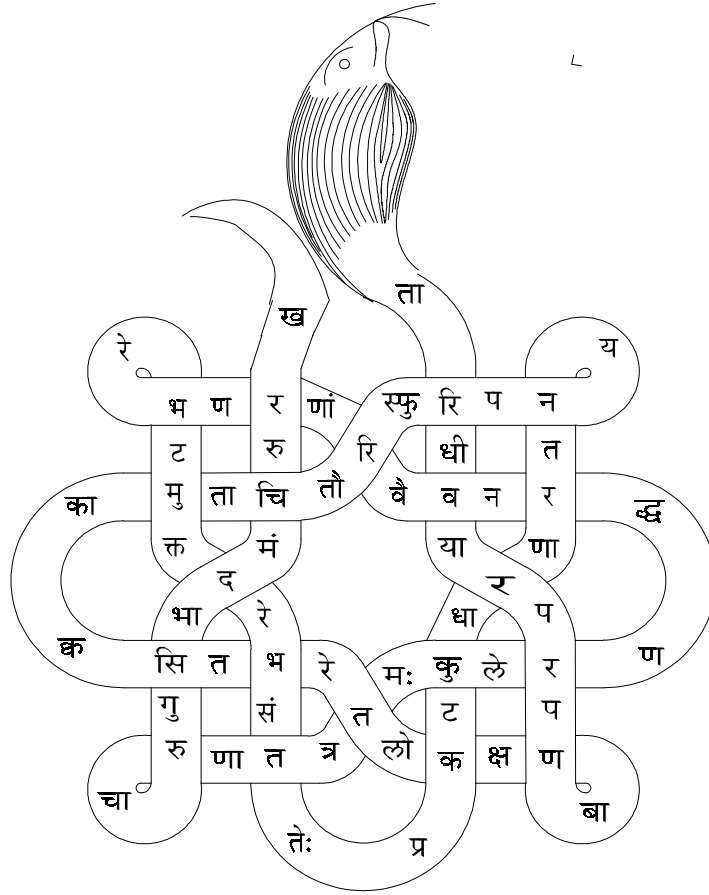
द्धर नववैरिणां रणभरे भटमुक्तदरेभसन्ततेः ।

प्रकट कुधारणारतनयनपरिस्फुरितौचितामुका

कसित भरेतलोकक्षणबाण परम्परयावधीरिता ।।

(चित्रबन्धरामायणं -6.56) 23 एकनाग बन्धः

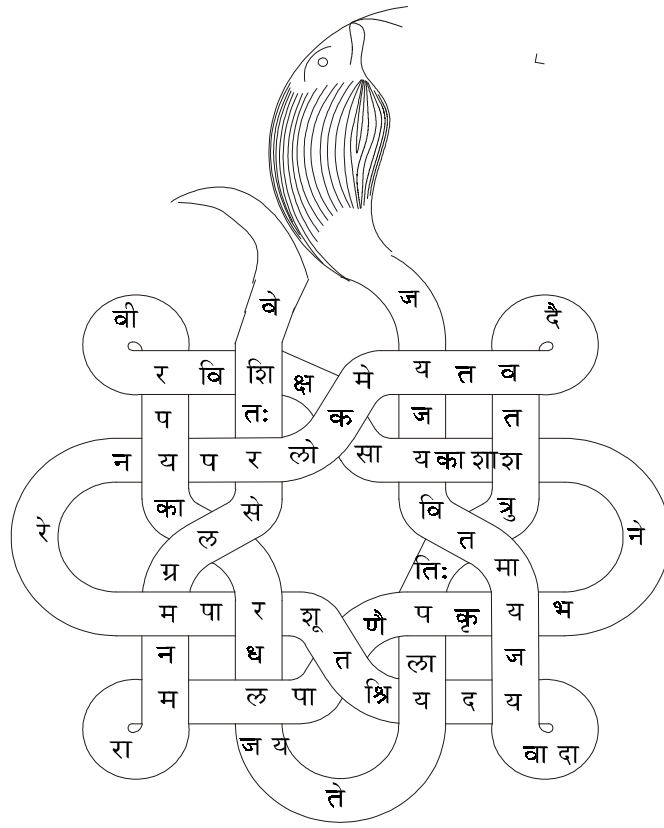
As the commentary of the author's father **Yagnesvara** stops at the beginning of the fifth Sarga, the translation in English is not attempted. The diagram of the snake of **Venkatesvara** in this verse and the next is different from the rest. The snake is coiled not on its head but on its tail. The tail does not cross the head. The letters are written from the tail to the head. Two letters are entered in the semicircles. The letters stop at the neck. रि in the second line is changed to र. The 20 repeated pairs of letters are:  
 2, 29; 4, 60; 6, 37; 8, 65; 10,12; 14, 41; 16, 69; 18, 46; 20, 78; 23, 50;  
 25, 81; 27, 56; 31, 33; 35, 62; 39, 67; 44, 71; 48, 79; 52, 54; 58, 83; 73, 75.



जयजयवितमायजयवादायदयश्रितशूरपामरे  
नय परलोकमेय तव दैवतशत्रुततिः पलायते ।  
जय धरलकाय परवीर विशिक्षकसायकाशाशने  
भयकृपणैतपालममरानमग्रलसेरतः शिवे ॥

(चित्रबन्धरामायणं -6.119) 24 एकनाग बन्धः

ममरा in the last line should be मराम. Start is at the neck as usual.



## 47. कुण्डलित द्विनाग बन्धः

श्रीनिवास महमाश्रये रतं तं रतीश सुत नाभिजाजकम् ।  
कंजसंभव सुमानितं सदादासगश्रमह सादराशयम् ॥ 1  
पालको भवमुखा जरानतो तोन देव इतरोदराश्रयः ।  
यः श्रमा सह सुशीलवान् पदादापदा जयमुषोभितोवतात् ॥

(चित्रकाव्यं -62,63) 2 द्विनाग बन्धः

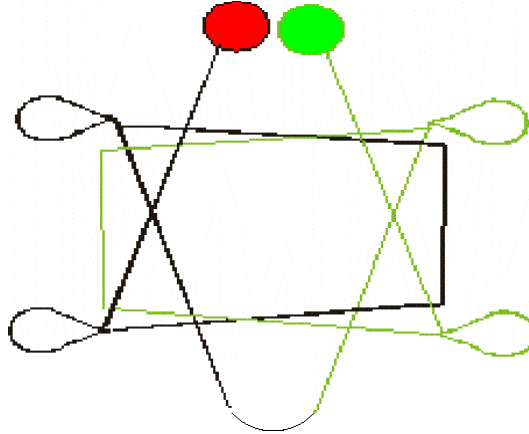
रतीशसुत his son is Kama the husband of Rati, नाभिजाजकं Brahma springs from his navel, मुष robbed.

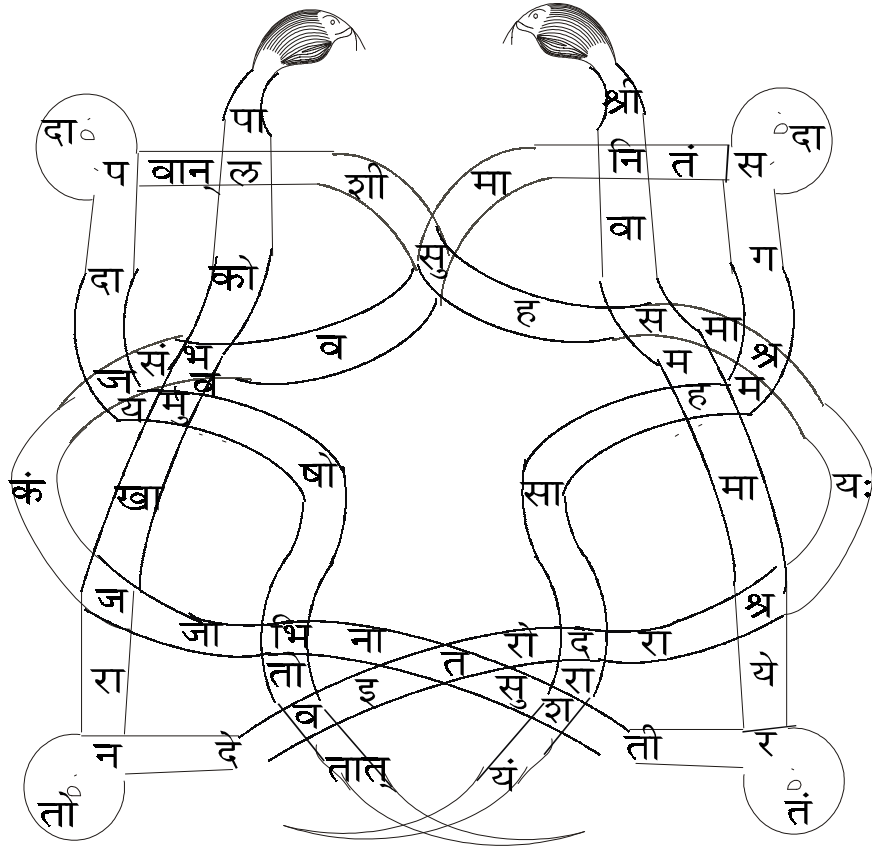
I take refuge in Srinivasa, father of Kama. Brahma springs from his navel. He is interested in his devotees.

I will not worship any other God like Brahma. Srinivasa rules over those afraid of enemies. May he protect us now!

The two Slokas are in a metre like शालिनी containing 11 letters in each Pada. The 23 repeated pairs of letters are:

2, 30; 4, 70; 6, 39; 8, 68; 10,13; 11, 12; 15, 43; 17, 61; 19, 85; 21, 51;  
24, 81; 26, 48; 28, 72; 32, 35; 33, 34; 37, 65; 46, 74; 50, 85, 54; 57,  
55, 56; 59, 87; 76, 79; 77, 78. The simplified diagram is given below.



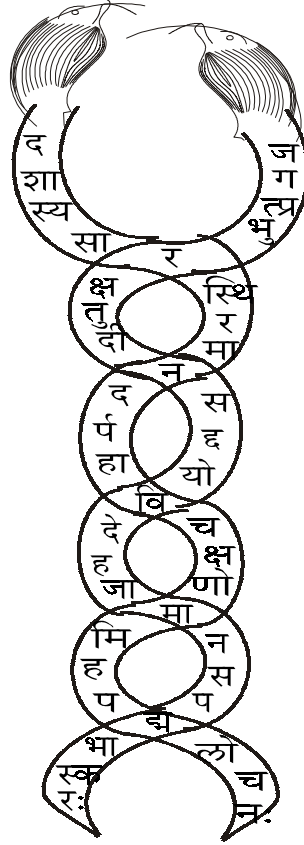


## 48. वासुकिद्विनाग बन्धः

जगत्प्रभु रक्षतु दीनसद्वयो विदेहजा मानसपद्म भास्करः ।  
दशास्यसार स्थिरमान दर्पहा विचक्षणो मामिह पद्मलोचनः ॥

(चित्रकाव्यं -69) 1 वासुकिद्विनाग बन्धः

May lotus-eyed Sri Rama protect me! He is the lord of the world.  
He killed Ravana. He humbles the haughty. He is the Sun which causes the  
lotus of Lakshmi to bloom.





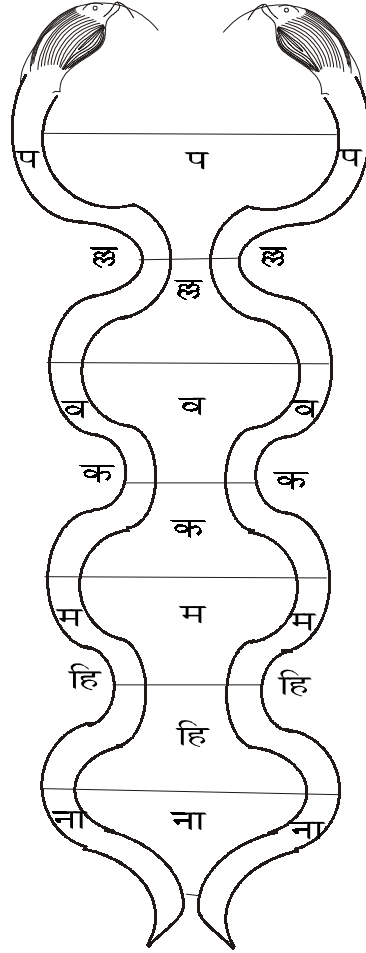
## द्विनाग

वल्ल्यां सम्बुध्यतां रम्यः कस्तापहरमुच्यताम् ।

कीदृग् मिथ्यारुचिः पुम्भ्यो? वेश्यावीथी च कीदृशी? ।।

(अलङ्कारचिन्तामणि -2.115) 2 द्विनाग बन्धः

How is the creeper which is said to remove heat addressed? How is false taste to men? How is the prostitute's lane? For all the three questions the answer is the same: पल्लवकमहिना. **Ajitasena** calls this नागपाश बन्धः.

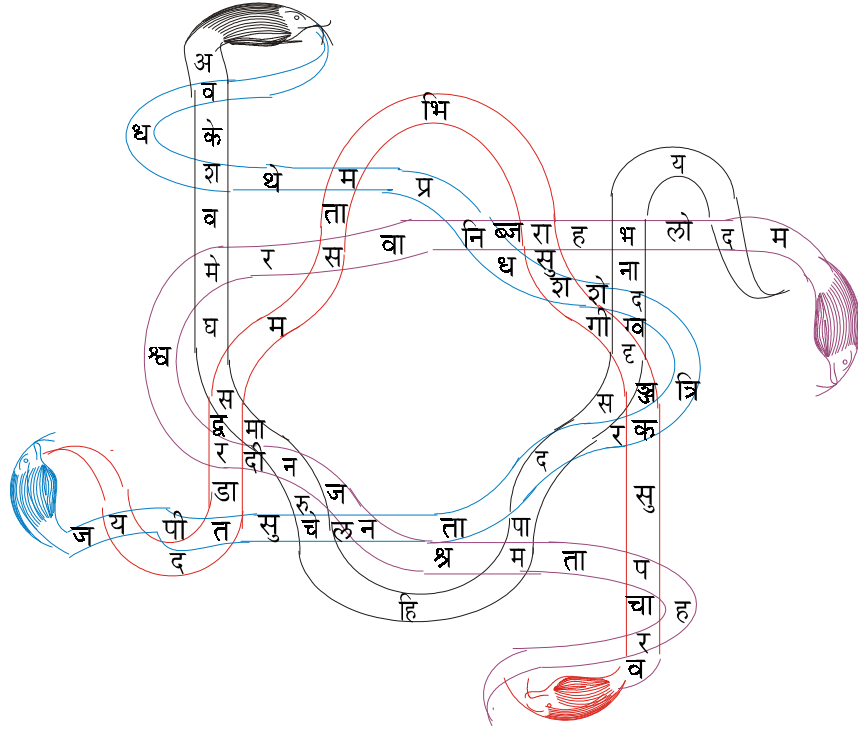


## 49. कुण्डलित चतुर्नाग बन्धः

अवकेशव मेघसमानरुचे हिमपाद सदृग्वदनाभयद ।  
मदलोभहराब्जनिवास रमेश्वर दीनजन श्रमतापहर ॥ 1  
वरचाप सुकञ्जदृगीश सुराभिमतासमसद्वरजात दय ।  
जयपीत सुचेलनतादरक त्रिदशेशध निप्रमथे शधव ॥

(चित्रकाव्यं -60, 61) 2 चतुर्नाग बन्धः

Oh Kesava! Protect me! You are dark like the clouds. You destroy pride and greed. You are the husband of Lakshmi who lives in a lotus. You remove difficulties. Your eyes resemble a lotus. You wear yellow clothes. You are the chief among Indra, Kubera and Rudra.



## 50. कुण्डलित अष्टनाग बन्धः

श्रीवास सन्मुनीशानस्थिरकल्याण सत्गुणः ।  
श्रेयोगुरणदक्षस्स देशिकक्षितिपो महान् ॥ 1  
मायामहितरागादिद्विषन्मुदपनोदनः ।  
दामोदरपद द्वन्द्वस्थितधीस्सुक्षमानिधिः ॥ 2  
तेजोनिरुद्धभीक श्रीजिततन्मिहिरोवतात् ।  
यशोवताहितानन्दद्विषा शान्तद्वयात्मना ॥ 3  
मन्दात्मजिकराधी प्रदेनोद्ध रणमंहसः ।  
तमोहरेण यान्तिस्मजिह्वागा येन भासता ॥

(चित्रकाव्यं -64 to 67) 4 अष्टनाग बन्धः

The four Slokas are in praise of Srinivasa Desika, the Guru of the author. The eight snakes are not adjacent to each other in the order of the verses. So they have been numbered for easy identification. The 28 repeated pairs of letters are:

3, 127; 5, 43; 7, 91; 9, 57; 11,101; 13,21; 15, 19; 23, 61; 25, 105; 27, 71;  
29, 119; 31, 35; 37,75; 39, 123; 41,89; 45, 53; 47, 51; 55, 93; 57, 103;  
63, 67; 69, 107; 73, 121; 77, 85; 79, 83; 87, 125; 95, 99; 109, 115;111, 117.



## 51. कमल नाग बन्धः

अष्टदलपद्माकारेणैकनागबन्धः

मुरस्यारातेरुच्चरणशरजामन्दमधुपं

तनो लक्ष्मीवर्या रचितगुरुपामप्रशमिताम् ।

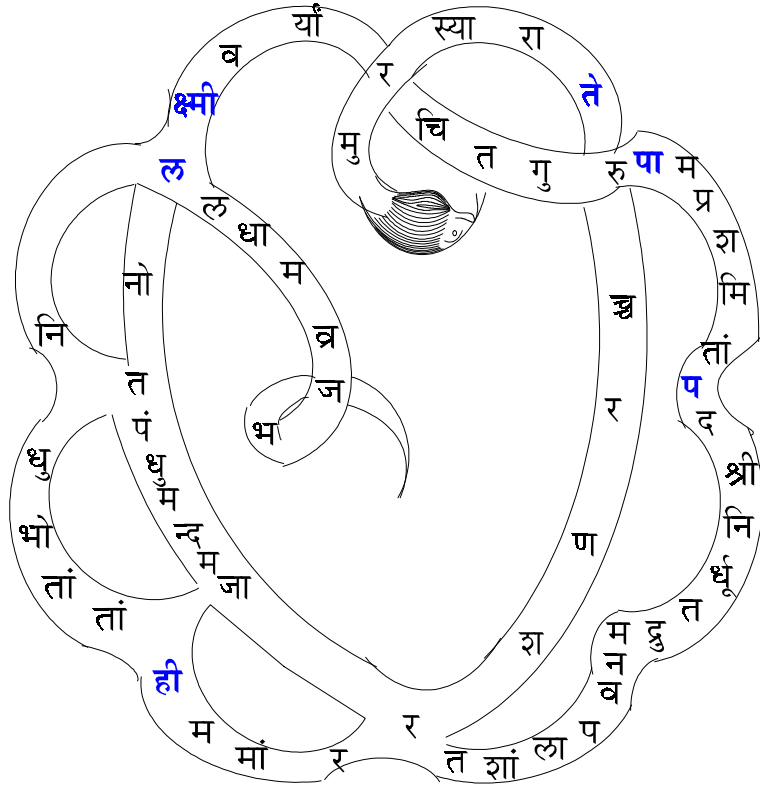
पदश्रीनिर्धूतद्रुमनवपलाशान्तररमां

महीजातां तां भो धुतनिललधाम व्रज भज ॥

(मन्दामरन्दचम्पू -Page 50) 1 कमलनाग बन्धः

जाव life, मुरस्यारातिः Vishnu, उत् उत्कृष्टं highest, शरजं जलजं gives birth to water, Ganga, अमन्दं जागरूकं awake, मधुपं bees, लक्ष्मीवर्या लक्ष्मी कान्ति वृणोति यां chosen by light, गुरुणः महतः great, पामस्यन् our sins, प्रशमितां remove, पदश्री पदकान्ति light from the feet, धुत तिरस्कृत rejected, द्रुम Asoka tree, महीजातां Sita born of the Earth, निलल नितयं लयन्ति ईप्सते इति निललः always desires, धाम स्थानं place, व्रज leave.

Worship Sita the daughter of Earth! She is the bee awake in the water flowing from the holy feet of Vishnu. She is chosen by light. She removes our great sins. The light from her feet dwarfs the new red leaves of the Asoka tree. Discard endless desires! In the outside petals are the letters "लक्ष्मीपते पाही". This is नामाङ्कित नागबन्धः. This Sloka is also Padma-8.



## 52. द्विमुख नाग बन्धः

द्विमुखनाग

दानासन्ना पवित्रानुतजनितरणत्रा रिपुत्वे न जेया

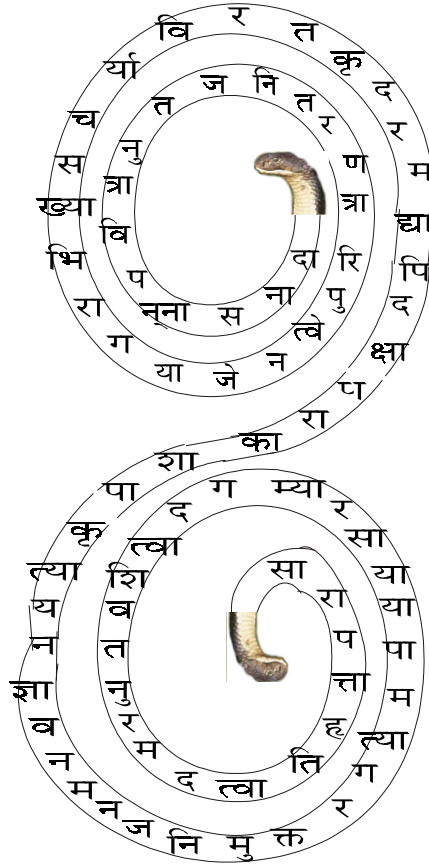
गराभिख्यासचर्याविरतकृदरमद्यापि दक्षा पराका ।

शापाकृत्यायनज्ञावनमनजनिमुक्तरगत्यामपाया

या सा रम्यागदत्वाशिवतनुरमदत्वातिहृत्तापरासा ।।

(ईश्वरशतकं -68) 2 द्विनाग बन्धः

This is marked as Slokapratiloma. It is also द्विमुखनागबन्ध.



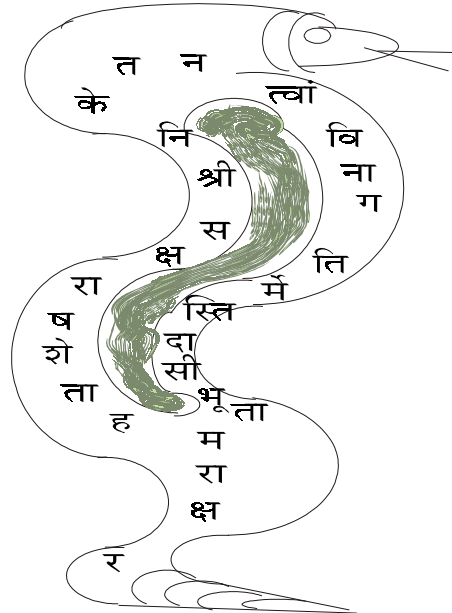
### 53. साधारण नाग बन्धः

रक्षराम हताशेषराक्षस श्रीनिकेतन ।

न त्वां विना गतिर्मेऽस्ति दासीभूतामराक्षर ॥

(चित्रकाव्यं -59) 1 साधारणनाग बन्धः

Oh Rama! Protect me! You have killed all the Rakshasas. You have Lakshmi as your wife. You are permanent and have servants. I have no one except you for refuge.



सकलैर्जिरसाधार्याधूकिस्सोदधिजाऽपदः ।

सभयं हातुमां घोर वृजिनोदधिजापदः ॥

(चित्रकाव्यं -59) 2 साधारणनाग बन्धः

धूकि shake, वृजिनं crooked, उदधिज Lakshmi

You bear everything on your head. Save me from horrible fear and crooked men! The diagram is similar to the one above.



## 54. कृष्णसर्प बन्धः

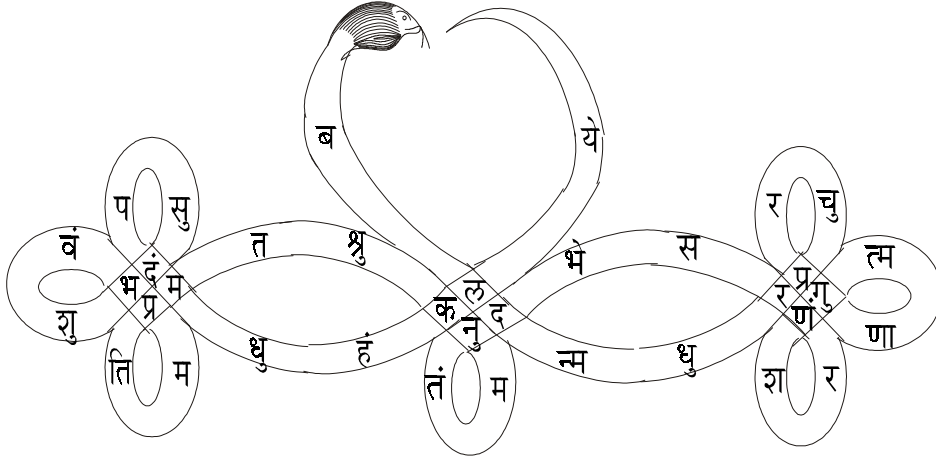
बलदन्मधुर प्रचुर प्रगुणात्मगुणं शरणं रसभेदनुतम् ।

मनुकश्रुतमप्रतिमप्रभवं शुभदं सुपदं मधुहं कलये ॥

(चित्रकाव्यं -68) 1 कृष्णसर्प बन्धः

बलदं मनोधैर्यं steadfast, मनुकश्रुतं मनुभिः केन meditated on by Brahma.

I pray to Madhava, who is steadfast, very brave and full of virtues.  
He gives refuge. He is praised in songs. Brahma meditates on him. His  
auspicious feet do good.



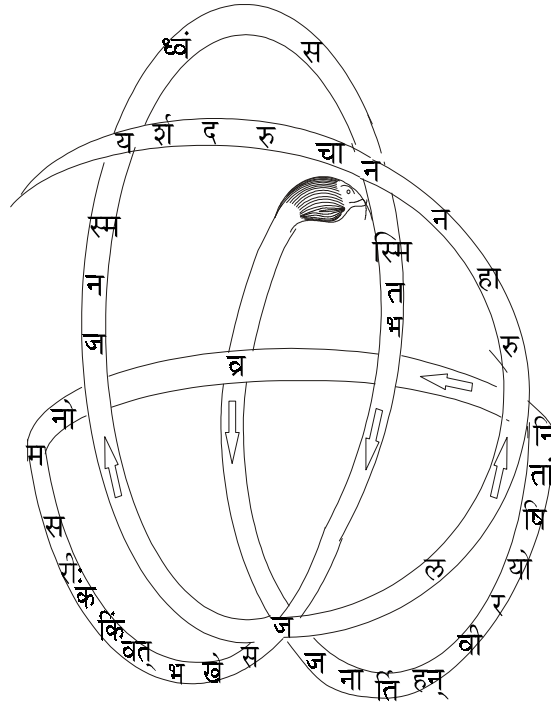
### 55. सर्प बन्धः

ब्रज जनार्तिहन् वीरयोषितां निजजनस्मयध्वंसनस्मित ।

भज सखे भवत् किंकरीः सम नो जलरुहाननं चारु दर्शय ।।

(भागवतं -10.3.6) 1 सर्प बन्धः

This verse is the 6th Sloka, 10th Skanda, 3rd Adhyaya, in Rasapanchadhyaya of Srimad Bhagavatam.



## 56. नागशिशु बन्धः

क्षितौ भासमानं मतौ चासमानं

यशः श्रीवितानं लसद् ज्ञानतीर्थम् ।

प्रणम्यं मुनीन्द्रं प्रशस्तं कवीन्द्रं

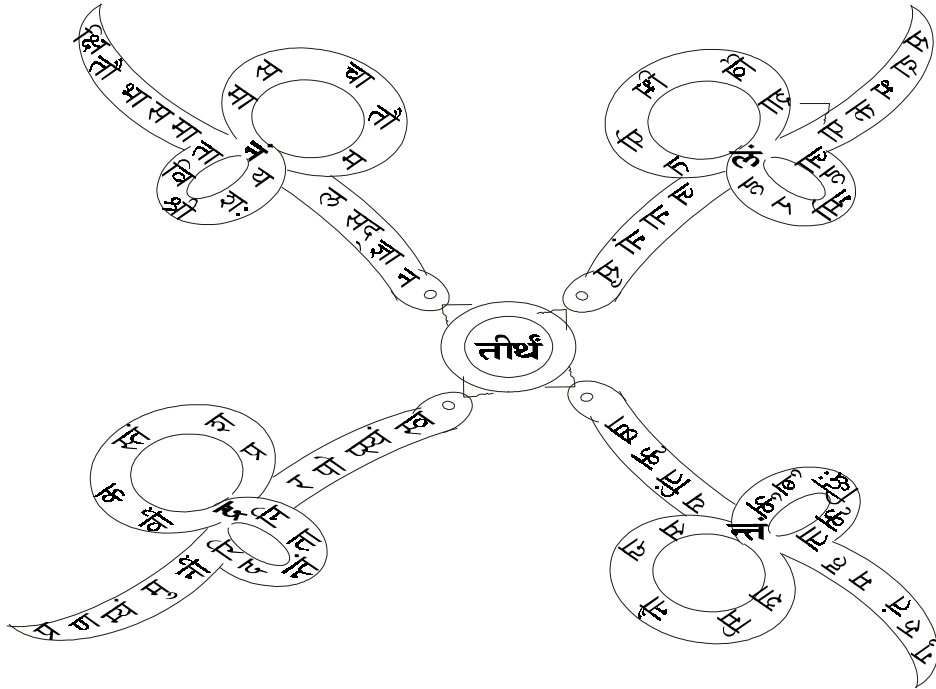
नितान्तं दरिद्रं रपोप्यं स्वतीर्थम् ॥ 1

सदाभक्तपालं तपोभिर्विशालं

हरन्मोहजालं जनानां सुतीर्थम् ।

गुरु तं महन्तं सदानौमि शान्तं

कुबुद्धिः कृतान्तं यतिं कृष्णतीर्थम् ॥ (त्रिपाठी) 2 चतुर्नागशिशु बन्धः



## 57. नागपाश बन्धः

गोष्ठी विदग्धजनवत्यपि शोचनीया

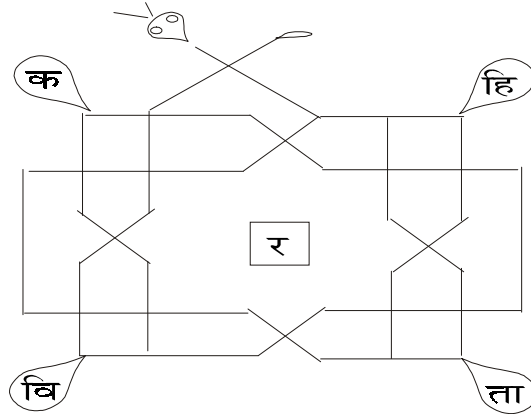
कीदृग्भवेत्तरणिरश्मिषु का सदास्ति ? ।

दुर्वारदर्पदलितामरनायकापि

कीदृश्यकारि सुरशत्रुचमूर्गुहेन ? ।।

(विदग्धमुखमण्डनं -3.47) 1 नागपाश बन्धः

There are three questions. 1. Which assembly, even when composed of learned men, becomes questionable? The answer is कविरहिता, without poets. 2. What is always present in the Sun's rays? The answer is रविकरता, they are from the Sun. 3. What did Skanda do to the Daitya army, even after Indra's pride was humbled with great sorrow by that army? The answer is तारकविरहिता, without Tarakasura, by killing him. By dropping the initial two letters ता र from तारकविरहिता, you have कविरहिता. By dropping the last two letters हि ता and reading backward, you have रविकरता. The words कवि and रवि have वि in common, which is नागपाशबद्धः.



कीदृक्परैरुपहतो भवति क्षितीशः?

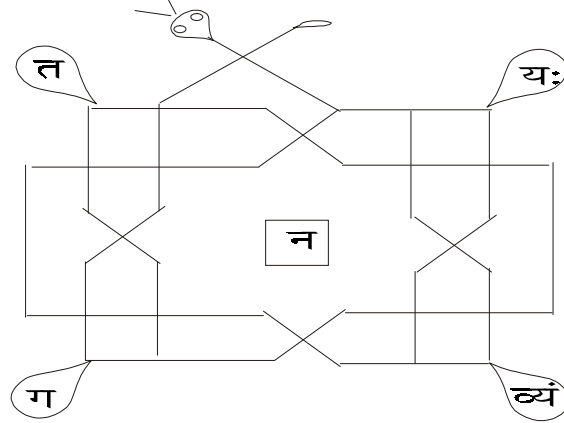
पृच्छत्यनुञ्च इह किं विदितं पवित्रम्? ।

विच्छिन्नपाणिचरणो जनको यदीयः

कीदृक्परैरभिहितः स पुमान्पुनः स्यात्? ।।

(विदग्धमुखमण्डनं -3.48) 2 नागपाश बन्धः

There are four questions. 1. Which type of king is defeated by his enemies? The answer is गतनयः. 2. How is a low person addressed? The answer is नत (हे अवनत). 3. What are the illustrious holy objects? The answer is गव्यं (गोविकारः - गोमूत्रं, गोमयं, क्षीरं, दधि, घृतं, कुशोदकं), derived from the cow, (urine, dung, milk, curds, ghee and water with Kusa grass). 4. What do others call the son, whose father has no arms or legs? The answer is व्यङ्गतनयः, son of a lame man. By dropping the first letter व्यं from व्यङ्गतनयः, you have गतनयः. By dropping the last letter यः and reading backwards, you have two words नत and गव्यं. The two words गत and नत have त in common which is नागपाशबन्धः.



अनुलोमविलोमाभ्यां मिश्रितैर्मध्यगाक्षरैः ।

वाच्यते मध्यमारभ्य नागपाशोऽयमुच्यते ।।

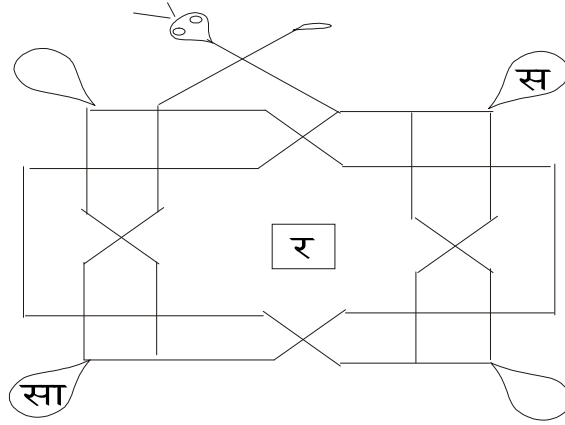
(कवीन्द्रकर्णाभरणं -4.9) 3

With the middle letters mixed in अनुलोमप्रतिलोमं Nagapasa is read from the center.

कया विना यौवनमस्ति वन्ध्यं स्नानावतीर्णा दयिता कथं स्यात् ।  
सविभ्रमावेल्लसितया दृशा वा वधूः प्रियं पश्ति कीदृशाक्षैः ।।

(कवीन्द्रकर्णाभरणं -4.9) 4 नागपाश बन्धः

Without which object does youth exist? कालसारसा. How is the wife coming from the bath? सरसालका. With which type of looks does the bride look at her husband? सारसदृशा. Without सारसदृशा कमलनेत्रया youth is a waste. Excluding दृशा and reading backwards, सरसा with अलका, सरसालका. कालसार is black deer. She looks like a black deer. With सारस - सरसा you have Nagapasa.



## VII. आयुध चित्रम्

### 58. खड्ग बन्धः

काव्यवित्प्रवरैश्चित्रं खड्गबन्धादि लक्ष्यते ।

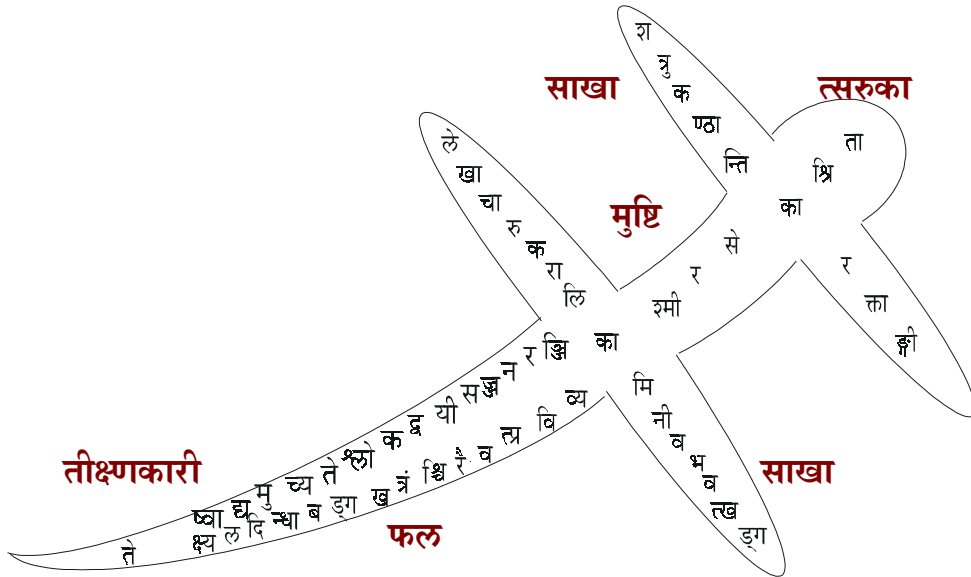
तेष्वाद्यमुच्यते श्लोकद्वयी सज्जनरञ्जिका ॥ 1

कामिनीव भवत्खड्गलेखा चारुकरालिका ।

काश्मीरसेका रक्ताङ्गी शत्रुकण्ठान्तिकाश्रिता ॥

(चन्द्रालोक -5.9,10) 2 खड्ग बन्धः

Khadga Bandhas (and Musala, Sula, Padma, Chakra, Hala, or Naga Bandhas) are found in famous Kavyas. The first of these Bandhas, Khadga Bandha, is shown in two Slokas which are pleasing to good people who read them. The blade of the sword is like a maiden, pleasant and formidable, the limbs, which are smeared with blood-red saffron, are clinging like her to the throat of the enemy. Generally, there are two Slokas for this Bandha. But a few Bandhas with single verses are present.



मारारिशक्ररामेभमुखैरैसाररंहसा ।

सारारब्धस्तवा नित्यं तदर्तिहरणक्षमा ॥ 3

माता नतानां सङ्घट्टः श्रियां बाधितसंभ्रमा ।

मान्याऽथ सीमा रामाणां शं मे दिश्यादुमादिजा ॥

(काव्यप्रकाश -9.377, 378) 4 खड्ग बन्धः

उमा Gauri, शं सुखं happiness, दिश्यादेयात् give, आदिमा born in the beginning of the world, मारारि Siva, शक्र Indra, राम Sri Rama, Parasu Rama or Bala Rama, इभमुख Ganesa, आसाररंहसा वेगवर्षवत् like torrential rain, उत्कृष्ट best, आरब्ध begun, नित्यं every day, अर्तिहरणक्षमा capable of deflecting troubles like love, संघट्टः समूहः group, बाधितसंभ्रमः नाशित भक्तानां भयं यया who removes fear from devotees, मान्या पूज्या to be worshipped, रामाणां women, फल blade, मुष्टि hilt, तीक्ष्णाकारी tip.

Oh First-born Uma, show me favour. Siva, (enemy of Mara, Kama), Indra, three Ramas (Dasaratha Rama, Parasu Rama and Bala Rama), Ganesa (with the face of an elephant), I have begun your praise with strength. You are the mother of those who bow to you. You are always pardoning devotees. You are the best of women.

Uma is served by Gods, Daityas, Brahmins, serpents and other living beings. She destroys heat (in summer). She beautifies the Moon in Autumn. She is the friend of kings. She unites all kings on earth. She is the daughter of the Ocean. May she protect you always! The first Sloka forms the blade and the rest form the hilt. This Sloka of Mammata is also given by Rudrata in 5.6,7 of his Kavyalankara. The diagram is the same as before.

उद्धारः

अत्र मुष्टेरुपर्यधः साखाद्वयवान् खड्गो लेख्यः । तत्रोपरिशाखा-  
मध्यचतुष्पथे प्राथमिको 'मा'कारो लेख्यः, खड्गवामे च 'रारी'त्यादय  
उपर्युपरिक्रमेण चतुर्दश वर्णाः खड्गोपरि 'सा'कारस्तदन्तिमः । ततस्तमेव  
साकारमारभ्य 'रारब्धे'त्यादयश्चतुर्दश वर्णा अधोऽधःक्रमेण क्षान्ताः  
खड्गदक्षिणे लेख्याः । चतुष्पथमध्यगो 'मा'कारस्तदन्तिमः, ततस्तमेव



'मा'कारमारभ्य खड्गदक्षिणशाखायां 'तानते'त्यादयः सप्त वर्णाः,  
 खड्गवामशाखायाञ्च 'श्रियामि'त्यादयः सप्त वर्णाः, चतुष्पथमध्यगो  
 माकारस्तदन्तिमः । ततस्तमेव माकारमारभ्याधोऽधःक्रमेण 'न्याथसी'ति त्रयो  
 वर्णा मुष्टौ लेख्याः, अधश्चतुष्पथमध्ये च 'मा'कारः। ततस्तमेव  
 'मा'कारमारभ्य तदक्षिणशाखायां 'रामाणां शम्' इति चत्वारो वर्णाः,  
 वामशाखायाश्च 'मे दिश्यादु' इति चत्वारो वर्णाः, चतुष्पथमध्यगो  
 माकारस्तदन्तिमः । ततो मुष्टेरधः त्सरुके 'दिजा' इति 'द्रिजा' इति वा वर्णद्वयं  
 लेख्यमिति वर्णविन्यासः । तस्य संस्थानञ्च लिखित्वाऽत्रैव दर्शितमवधेयम् ।  
 इति खड्ग बन्धः ।।

The construction is clear from the diagram which is the same for the following Slokas.

भारती भक्तगीर्वाणगणस्तितपदाम्बुजा ।  
 जाग्रत्कुन्देन्दुमन्दारशरदभ्रसमप्रभा ।। 5  
 भास्वदम्भोजनिलया निर्भाग्यजनदुर्लभा ।  
 भागधेयं भावभृतां तनोतु प्रतिभामयम् ।।

(काव्यकल्पलतावृत्ति -3.5) 6 खड्ग बन्धः

May Sarasvati, the lotus of the speech of her devotees, shining like the Moon, the Kunda and Mandara flowers, living in the Ocean, difficult for unfortunate people, part owner of ideas, strengthen this poem!

राधामाधवयोः केलिः श्रुतिहृत्सुखदायिका ।  
 कामन्तनोतु वः क्षेमं प्रेमानन्दौघनिर्भरा ।। 7  
 रासारम्भे नृत्यगीतवादित्रादिमनोहरा ।  
 राभस्यसारा सौभाग्याधरीकृतपरा परा ।।

(अलङ्कारकौस्तुभं -7.57, 58) 8 खड्ग बन्धः

तनुतां कृशतां diminishes, तनुतां विस्तारयतुं enlarges.

The love play of Radha and Madhava gives pleasure to the listeners of his story. It is full of joy. May it give us happiness! At the beginning of

Rasa with dance, singing and play of Vina and other instruments, the feeling is of Brahmananda.

सेनापर्यस्तनाराचचक्रासाराजितासुरा ।

राजराजस्य दानाम्बुविष्यन्दिकटकुञ्जरा ॥ 9

नासाभिन्नभोरन्ध्रदिङ्मुखा सा रणाजिरे ।

रेजेऽस्त्रसारे सानन्दहारश्रियमुपाश्रिता ॥

(हरविजयं -43.159,160) 10 खड्ग बन्धः

राजराज वैश्रवण Kubera, आसारा वेगवद्वर्ष torrential rain, दानाम्बुविष्यन्दि sprinkling ichor.

She was happy with her Astras and sparkling in the battle, where Asuras were killed by arrows and Chakras, which filled the army. Kubera's elephants were sprinkling ichor. All the directions were filled with loud sounds.

साध्यं सुकृतिभिर्यत्नैरमरैर्नुतमञ्जसा ।

साहसानां निधिं गम्यं न दुरासदतेजसा ॥ 11

साध्यार्चितं स्तुवे येन वरेयं भूषिता रसा ।

साधुवृत्तं साररूपं त्रिनेत्रमतिसादरं ॥

(ईश्वरशतकं -54, 55) 12 खड्ग बन्धः

सुकृतिभिः those who do good deeds, साध्यं यत्नैः ध्यान धारण तपोभिः possible by practising Dhyana, Dharana and Tapas, अमरैर्नुतं praised by Gods, अञ्जसा स्पष्टं clearly. रसा भूः ground, साहसानां त्रिपुरदाहादीनां brave like killing Tripurasuras, निधि स्थानं place.

Siva can be reached by those who perform good deeds by practising Dhyana, Dharana and Tapas. He is clearly praised by Gods. He has a place among the courageous because of his killing Tarakasura. He is praised by good men who worship the ground exalted by Siva with three eyes.

श्याममामनाम भीमभूम धाम धीमयं

यन्त्रितासुरासु रामनाम राजदोजसा ।

यन्तु मन्त्रितं त्रिलोचनस्य शस्यमञ्जसा ।।

श्यामं नीलं blueblack, भीमानि भूमानि many, धामानि तेजासि luster, धीमयं  
ज्ञानस्वरूपं incarnation of knowledge, नियन्त्रिताः खण्डिताः cut, आसवः lives,  
ओजसा राजमानं shining in glory, सारसरसस्य fresh lotus, अस्यं मुखं दास्यदास्यं  
पद्मसदृशं face like a lotus, आश्रयद्ययं pity for devotees, यन्तृ जगन्नियन्तारं orders  
the world, मन्त्रित लोकैर्ध्यातं worshipped by all, शस्यं प्रशस्यं स्तुत्यं praise the  
glory.

श्या मा  
 ना म  
 भी  
 म भू  
 धी म  
 धा  
 यं  
 तृ त्रि व यं  
 मं ता ह्य  
 त्रि सु य  
 तं रा श्र  
 त्रि सु मा  
 त्रि रा स्य  
 लो म दा  
 च ना स्य  
 न म दा  
 स्य म रा स्य  
 श ज स  
 स्य दो र  
 म ज  
 ज  
 सा

सानन्दं देवदैत्यद्विजभुजगमुखैः प्राणिभिः सेव्यमाना  
नाशं तापं नयन्ती शरदि शशिकलां श्यामयन्ती स्वभासा ।  
सा सख्यः साधरारे सकलजगदधीशेन संयुक्तहारा  
सा ध्वस्ताशेषपापा सलिलनिधिसुता सन्ततं पातु युष्मान् ॥

(साहित्यदर्पण-10.16) 14 खड्ग बन्धः

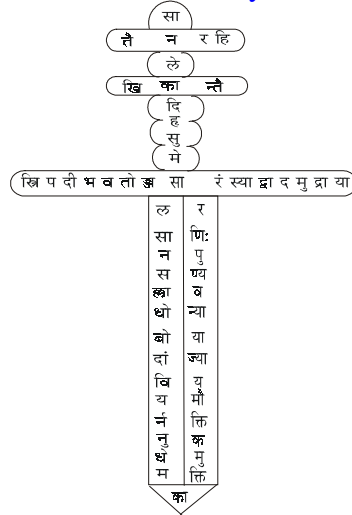
May Lakshmi protect us! She is served with joy by Gods, Daityas, Brahmins, serpents and all living beings. She destroys sin. Her radiance dwarfs Moonlight in Winter. She is with Vishnu, lord of all the worlds. She is the daughter of the Ocean. The diagram is the same as before.

सारणिः पुण्यवन्याया ज्यायमौक्तिक मुक्तिका ।  
कामधेनुर्नयविदां बोधोल्लासनसालसा ॥ 15  
सारं स्याद्वादमुद्रायास्त्रिपदी भवतोऽञ्जसा ।  
सा मे सुहृदि कान्तैकाखिलेन रहितैनसा ॥

(वीरस्तवनं -14, 15) 16 खड्ग बन्धः

सारणिः stream, अञ्जस् quickly, in truth, ointment.

You are the stream of Punya and Nyaya. You give Moksha. You are the Kamadhenu of new seekers of knowledge. In truth, there are three steps in your Vada Mudra which remain in my heart.



स पात्रीभविता मोक्षक्षमलक्ष्म्या भवारसः ।

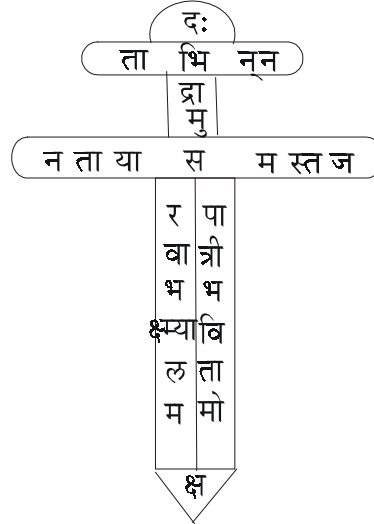
समस्तजनतायाससमुद्राभिन्नताभिदः ।।

(अलङ्कारसर्वस्व -Page 79) 17 खड्ग बन्धः

अष्टमदिक्कमपि निर्गमप्रवेशयोः ।

भव संसार worldly interests, अरस disinterest, अभिन्न unbreakable.

He was disinterested in Samsara. He was fit for the fortune of reaching the moment of attaining Moksha, which breaks the unbreakable vast efforts of men. **Ruyyaka** provides the solitary example of a single verse with eight letters in a Pada for this Bandha. He mentions that in Chitra Bandhas entry is from all directions.

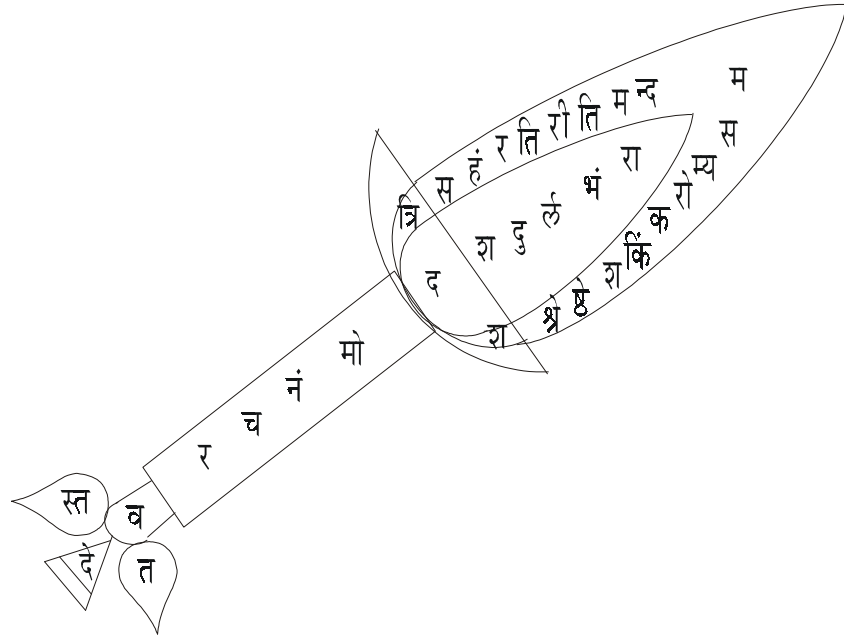


देव तव स्तव रचनं मोदशद त्रिदशदुर्लभं राम ।

मन्दमतिरीतिरहं स त्रिदश श्रेष्ठेश किं करोम्यसम ।।

(चित्रकाव्यं -37) 18 खड्ग बन्धः

Oh God Rama! You give happiness and joy. You are lord of Indra, Siva and Brahma. You are unequalled. Praising you is difficult even for Gods. So, how shall I write your praise even in a feeble manner?

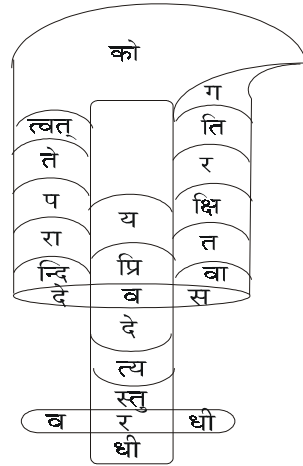


धीरधीरवरस्तुत्य देवदेव सवप्रिय ।

वदेन्दिरापते त्वत् को गति रक्षितवासव ।।

(चित्रकाव्यं -45) 19 खड्ग बन्धः

You are very brave. You are praised by Sanaka and others. You are Indira's husband You are the God of Gods. You protected Indra. You are fond of Yagas. Without you I have no salvation. The author calls this असि बन्धः.



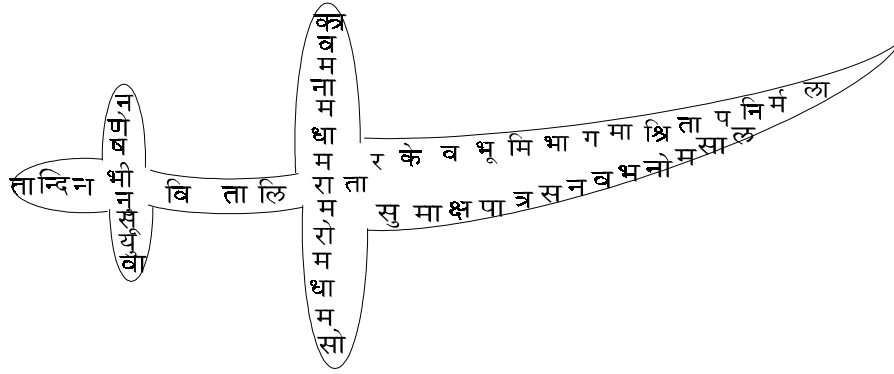
रामधामनामवक्त्रसोमधामरोमला

लालिता विभीषणेन वायुसूनुनन्दिता ।

तारकेव भूमिभागमाश्रिताप निर्मला

मानसा मनोभवा न स त्रपा क्षमासुता ॥

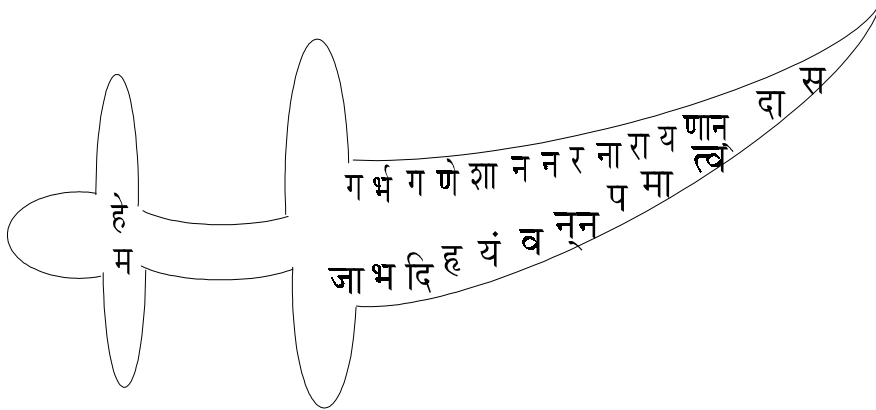
(चित्रबन्धरामायणं -6.115) 20 खड्ग बन्धः



हेमगर्भगणेशाननरनारायणान् सदा ।

दासदासत्वमापन्न वयं हृदि भजामहे ॥

(चित्रबन्धकाव्यं) 21 खड्ग बन्धः



## 59. क्षुरिका बन्धः

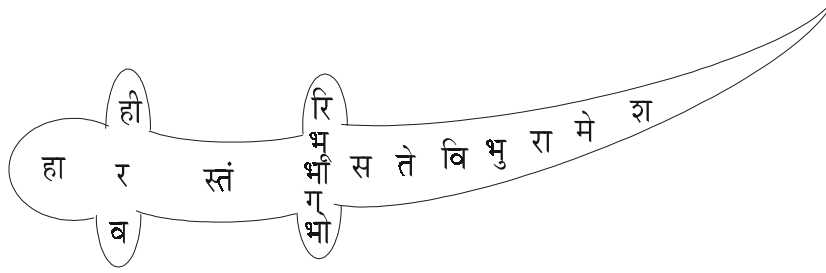
हारहीरवरस्तम्भा भूरिभूभागभोगभा ।

भासते विभुरामेश! शमेरा भुवि ते सभा ॥

(साहित्यरत्नाकर -6.18) 1 क्षुरिका बन्धः

क्षुरिका dagger, हीर diamond, स्तम्भा white, भा प्रकाशा shining, रामा मनोहरा delightful, शमेरा शान्तेर्भूमिः peaceful world.

Oh Rama, my lord! You are white like a diamond necklace. You shine by enjoying a vast part of the world. You are pleasant. Your assembly is peaceful. The Sloka is प्रतिलोमः in the second half.



साध्या मूर्तिर्गुणैर्या ते भावितत्वमतारसा ।

सारताबाधितविभा रविजस्य सदैव सा ॥

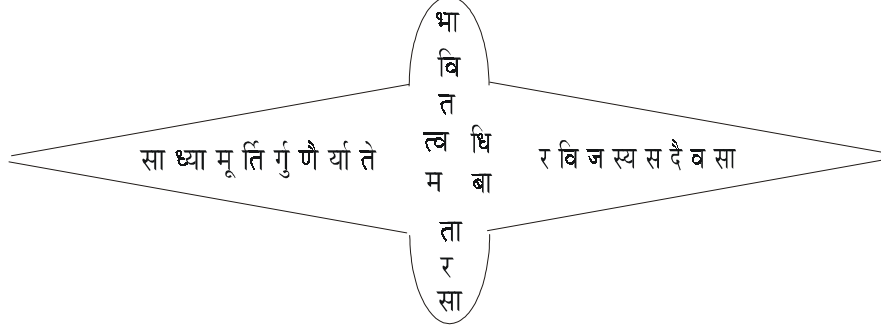
(ईश्वरशतकं -45) 2 क्षुरिका बन्धः

साध्या आराध्या to be worshipped, मूर्तिः appearance, यमनियमादिभर्गुणैः with the qualities of Yama and Niyama, मता प्रिया loved, अरसा वीतरसा, सारता उत्कृष्टा best, बाधित उपशमिता comfort to the afflicted, विभा glory, रविजस्य मृत्योः death's.

Oh Devi! You have the good qualities of Yama and Niyama and are devoid of Raga. You are loved by Isvara. You are glorious for bringing



comfort to those afflicted by death's torments. You are to be worshipped always.



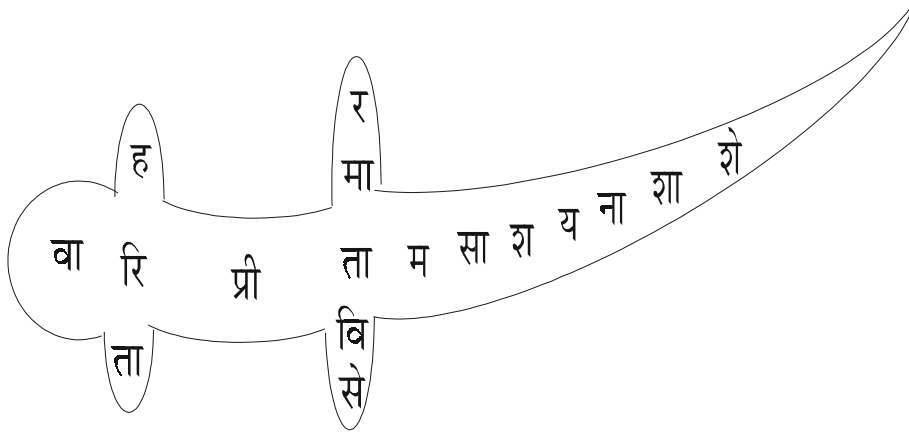
वारितारिहरिप्रीता मारमाताविसेविता ।

तामसाशयनाशाशेशेशाना यशसा मता ।।

(चित्रकाव्यं -44) 3 क्षुरिका बन्धः

अवि Sun, ईशेशाना नियन्त्र orders Siva and Brahma.

Devi pleased Hari by deflecting enemies. She is served by Surya. She is the mother of Kama. She spoils the hopes of wicked men. She orders even Brahma and Siva.



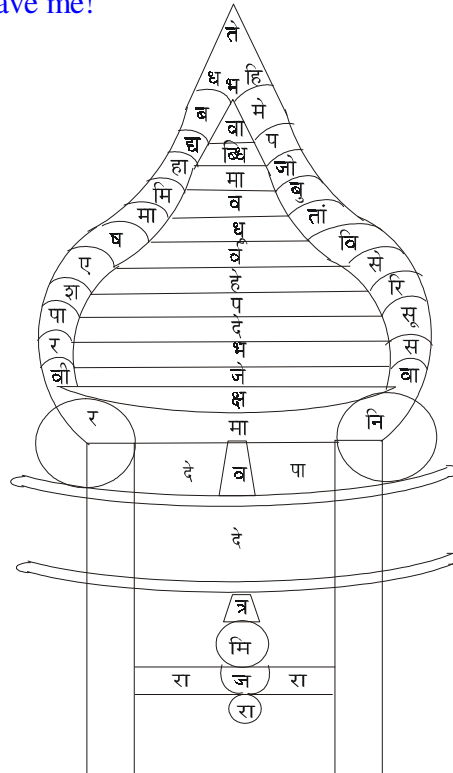
### 60. कठारि बन्धः

राजराजराजमित्र देवदेवपाव मा  
मारवीर पाश एष मामिहाद्य बधते ।  
ते भवाब्धिमाव धूर्व हे पदे भजे क्षमा-  
मानिवास सूरिसेविताम्बुजोपमेहिते ॥

(चित्रकाव्यं -38) 1 कठारि बन्धः

राजराज Kubera, राज Moon, मित्र Sun, देवदेव Indra, मा Lakshmi.

You are the protector of Kubera, Indra, Sun and Moon. You are the residence of Lakshmi. You are served by learned men. Oh Bhagavan! Kama is troubling me now. Therefore I worship your feet, which form the ship to cross Samsara. Save me!



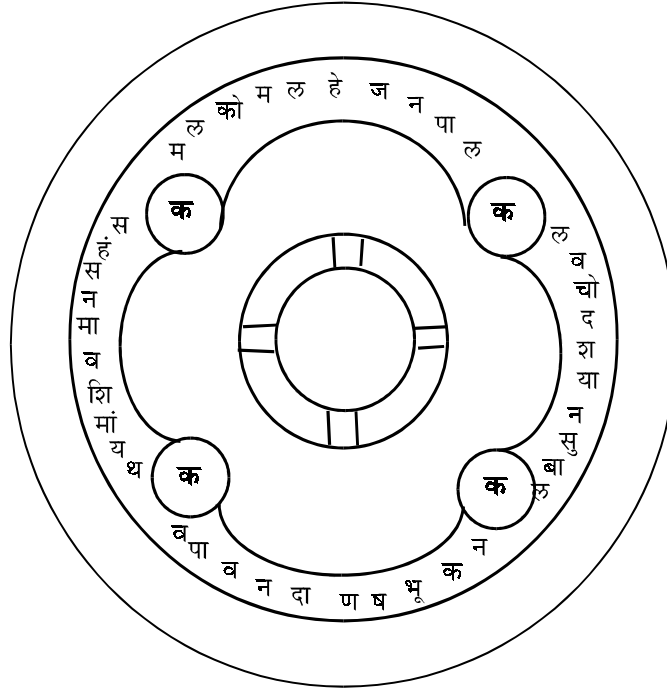
## 61. ढाल बन्धः

कमलकोमल हे जनपालक कलवचो दशयान सुबालक ।

कनकभूषण दानवपावक कथय मां शिवमानसहंसक ॥

(चित्रकाव्यकौतुकं -48) 1 ढाल बन्धः

Siva says this. Oh son of Dasaratha, who is soft like a lotus, who loves his devotees, who speaks mildly, who kills Danavas and who is a swan the Manasa Lake of Siva! Tell me!



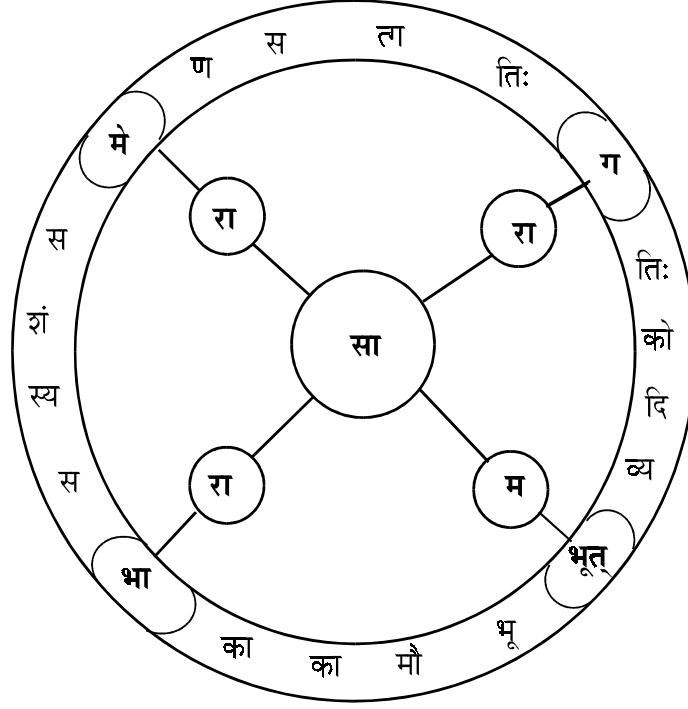
सारागसाम भूत्सारा भासा रामेण सत्गतिः ।

गतिः को दिव्यभूत् भूमौ काकाभासस्य शंस मे ॥

(चित्रकाव्यं -43) 2 ढाल बन्धः

ढाल shield, खेटखेटक shield, सारागसां with all sins.

Oh Rama! Order me! When Kakasura fell down on the Earth due to your anger, who in Heaven came to his rescue but you? Even great sinners get Moksha due to you. Embedded is रामराम. The author calls this खेट बन्धः



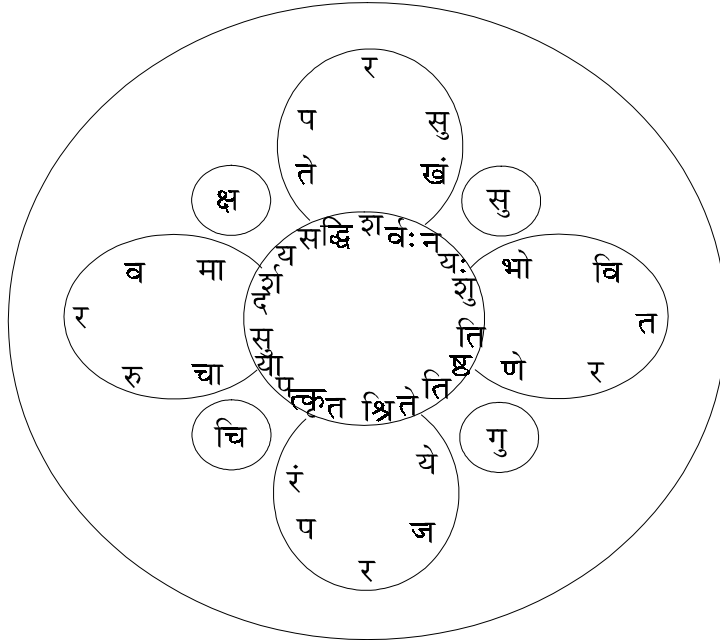
## 62. स्फुर बन्धः

शर्वः नयः शुभो वितरणे गुणे रत विभौ  
तिष्ठति ते श्रियेऽजर परं चिरं परजये ।  
तत्कृपया सुचारुरव मा क्षमावररुचा  
दर्शय सद्धिते परसुखं सुखं सुरपते ॥

(ईश्वरशतकं -66) 1 स्फुर बन्धः

स्फुर trembling, a kind of shield, नयो नीतिराचारः correct according to morals,  
वितरणे दानविषये in the matter of gifts, क्षमया सामर्थ्येन by your ability, वर best.

Oh Lord Siva! You play with Ganas. You do not grow old. You behave correctly according to Niti. In the matter of gifts you are very liberal. Oh lord of Gods! By your sweet graciousness save me! You shower extreme happiness on good people by your great ability.



## 63. गदा बन्धः

उद्धारः

अधस्ताद् द्वे पदे मध्ये द्वे पदे परितस्तथा ।

गोमूत्रिकाक्रमेणैव गदाबन्धे हि नूतने ॥

(चित्रकाव्यकौतुकं -20) 1

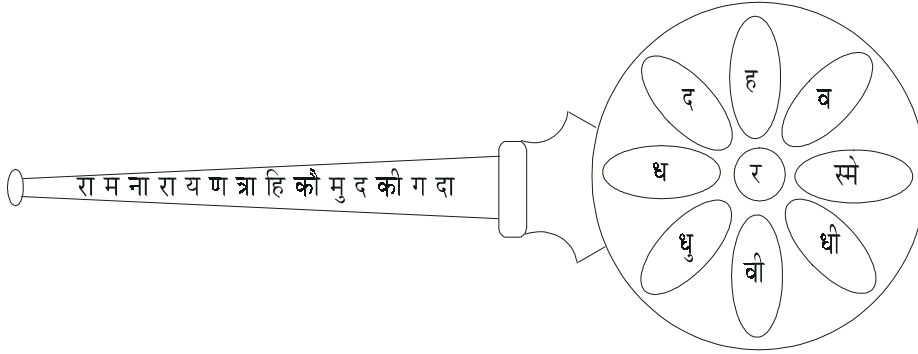
In गदा बन्धः, the last two Padas are written on the head of the mace and read like गोमूत्रिका बन्धः. The first two lines are written on the stem.

रामनारायण त्राहि कौमुदकीगदाधर ।

दरं हर वरस्मेर धीर वीर धुरंधर ॥

(चित्रकाव्यकौतुकं -20) 2 गदा बन्धः

Oh Narayana who has the गदा called Kaumudaki, remove my fear.  
Oh courageous Rama, brave warrior, save me!

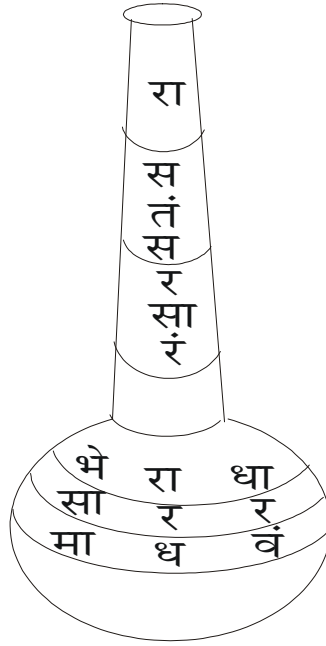


रासतंसरसारम्भे राधा साऽर रमाधवम् ।

बन्धमाररसाधाराभेऽरं सारसतंसरा ॥

(अलङ्कारकौस्तुभ -7.60) 3 गदा बन्धः

Radha went to Sri Krishna with the best Rasa. She went quickly with a lotus for Rasa which is for the destruction of the bonds of Samsara. This is also पताका बन्धः and गतप्रत्यागतः.



मयि तनुमुचितां तां दर्शयस्येदृशीं या

रविजजविरणत्रा त्राणरक्तातिभाति ।

जय जय जगतस्त्वं तत्त्वतज्जोऽसि भासि-

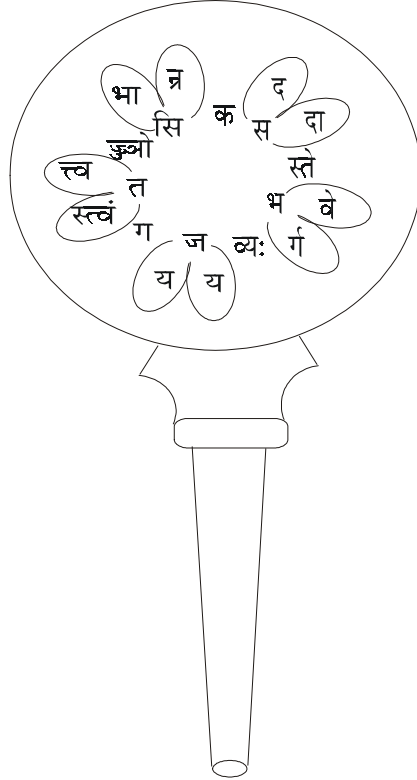
त्रसिक सदसदासस्ते भवे भर्ग भव्यः ॥

(ईश्वरशतकं -38) 4 गदा बन्धः

सदसतोः नित्यानित्ययोः what is permanent and what is not, आस आस्थारूप presence, भवे संसारे in Samsara, भव्य उत्कृष्ट best, तत्त्वतज्ञः जगतां तत्त्वविषये

निपुणः expert in the knowledge of the essence of the world, हे भासिन् Oh shining one, रसिक भक्तजनप्रिय lover of devotees.

Oh Bharga! Oh shining one! You are present in what is permanent and what is not. You are the best in Samsara. You love your devotees. You are an expert in the knowledge of the essence of the world. The first half of this Sloka is in त्रिशूल बन्धः and the second half is in गदा बन्धः.



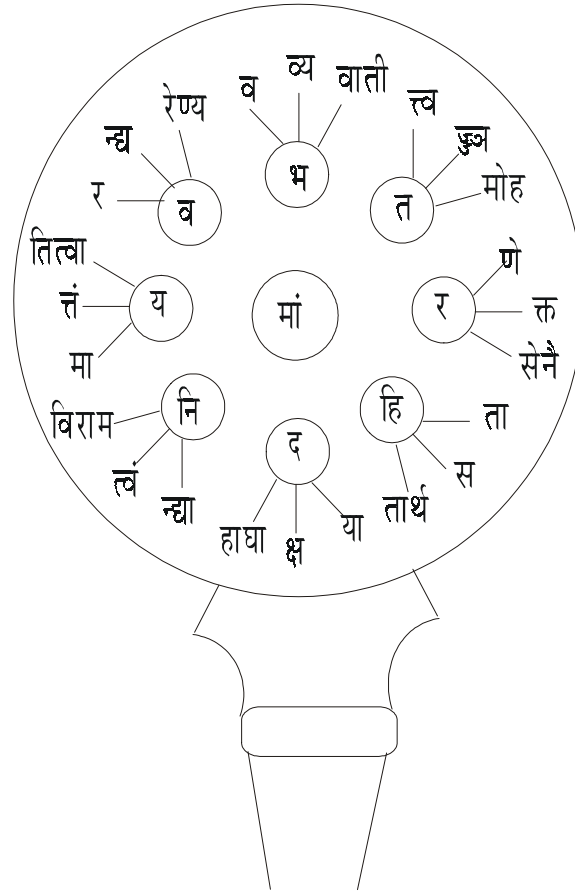
भवभव्य भवातीत तत्त्वतद्भुज तमोहर ।  
रणे रक्त रसेनैहि हिताहिसहितार्थद ॥ 5  
दयादक्ष दहाघानि निन्द्यानि त्वं विरामय ।  
यमायत्तं यतित्वाव वर वन्द्य वरेण्य माम् ॥

(ईश्वरशतकं -40, 41) 6 गदा बन्धः



भवभव्य सर्वोत्कृष्ट best of all, भवातीत भवं संसारं अतीत निर्मुक्त free from Samsara, तत्त्वेन परमार्थेन तज्ज्ञ सम्यग्परमार्थज्ञ तद्वह्य जानातीति तज्ज्ञ knows Paramartha, तमोहर destroys ignorance, रणे रक्त engaged in battle with evil people as Bhairava, रसेन with pity, एहि come, हित good for all, अहिभ्यः for Sesha and others, सहित मरुत्तादिभ्यः for Maruts and others, अर्थद give wealth, अघानि sins, निन्द्यानि sins, यतित्वा प्रयत्नपूर्व with preparation, यमस्यायत्तं मरणधर्मत्वान् मर्त्यान् men who are liable to die.

Oh Isvara! Free me from Samsara! You know Paramartha. You destroy ignorance. You are engaged in removing evil people from the Earth as Bhairava. You come to me with pity. Protect me from committing sins.



## 63. धनुर्बन्धः

मामभीदा शरण्या मुत्सदैवारुक्प्रदा च धीः ।

धीरा पवित्रा संत्रासात्रात् त्रासीष्टा मातरारम ॥

(काव्यालङ्कार -5.9) 1 धनुर्बन्धः

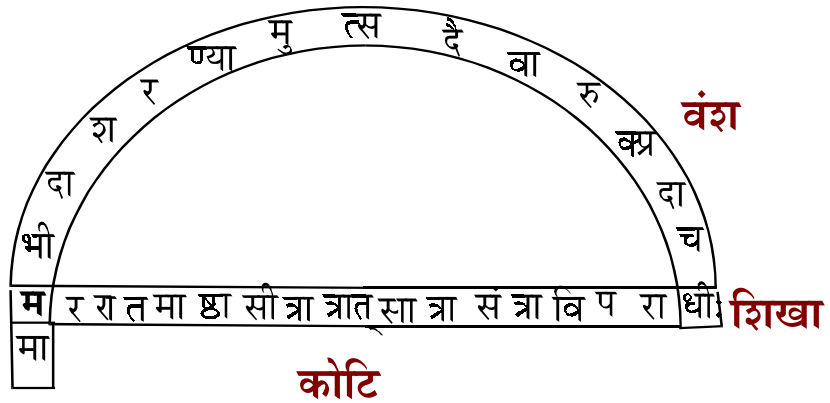
You give me protection from fear. You are my refuge. You give me cheerfulness, health and intelligence. You are very pure and courageous.

उद्धारः

तत्राद्यमर्थं कुटिलं वंशभागे, द्वितीयं गुणाकारं 'मा'शब्दोऽधस्तान-  
कोटिप्रान्ते, तदुपान्ते च मकारो द्विरावृत्ति, 'धी'शब्दश्च शिखारूपः ॥

संत्रासात् भयात् from fear, मा त्रसिष्टा रक्ष protect me, आरम stop your business,  
पश्य मां see me, मुत् प्रहृष्टा pleased, अरुक्प्रदा give good health, धीः बुद्धिः  
intelligence, धीरा निर्भया without fear, आवृत्ति repetition, कुटिलं वंशभाग bent  
bamboo, अधस्तनकोटिप्रान्त lower corner, शिखा head.

Oh Devi, see me who has come to you for asylum! You please give me intelligence, courage and good health.



सीतापतियशोलेशो जित्वा दिक्षु स्थितोऽष्टसु ।

कुन्दचन्दननीहारसीरपाणिर्द्युपादपान् ॥

(साहित्यरत्नाकर -6.23) 2 धनुर्बन्धः

नीहार snow, सीरपाणि Balarama, द्युपादपाः Kalpavrikshas.

Rama's fame spread in all directions like snow, Kunda flowers, sandalwood and Kalpavrikshas. Dharma Suri calls this Sloka चाप बन्धः. The diagram is as before.

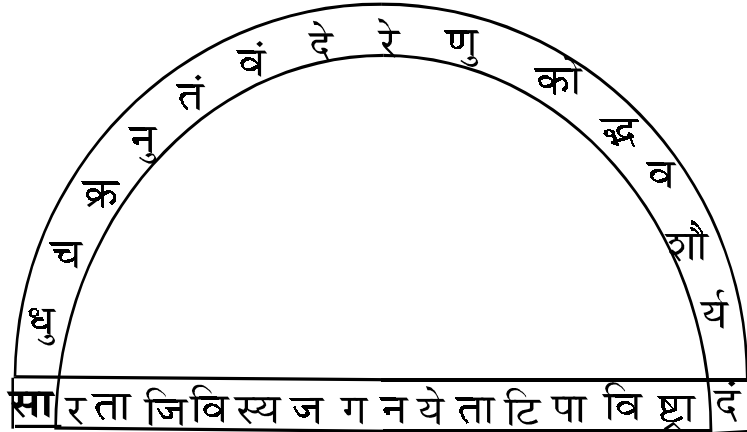
साधुचक्रनुतं वन्दे रेणुकोद्भवशौर्यदम् ।

दंष्ट्रा विपाटिता येन गजस्य विजिता रसा ॥

(ईश्वरशतकं -57) 3 धनुर्बन्धः

साधुचक्रैः नुतं praised by groups of Sadhus, रेणुकोद्भवशौर्यदं शस्त्रास्त्रकर्मशिक्षा-प्रतिपादनेन by giving instruction in Sastra and Astra to Parasurama increased his valour, गजस्य Gajasura's, दंष्ट्रा विपाटिता उन्मूलिता extracted his teeth, अत एव रसा भूविजिता conquered the Earth.

I pray to Isvara who is praised by groups of Sadhus. He taught Parasurama both Sastra and Astra. He pulled out the teeth of Gajasura. The diagram is the same for the following Slokas..



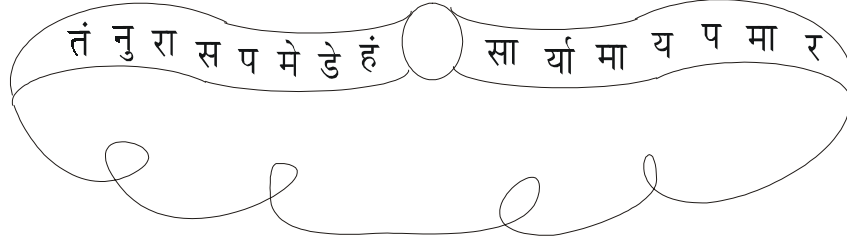
तं नु रासपमेडेऽहं हंडेमेऽपसरानुतम् ।

तं रमापयमार्या सा सार्या मायपमारतम् ॥

(चित्रकाव्यं -6) 4 धनुर्बन्धः

आर्या सर्वप्रज्ञा knows all, अयपमारतं अयश् पातं या मा तस्यां रतं Lakshmi who is pleased to protect fame, अनुतं worshipped by Brahma, रासपं रसमण्डले प्रसन्नं happy in Rasa, अमे अविद्या अपहर remove ignorance, ईडे भजे worship, हण्डे रे addressing an inferior.

I worship Narayana whom Brahma worships. He knows all. He removes ignorance. He is happy in Rasa. Lakshmi attends on him. This Sloka is also Angada Bandha and अर्धप्रतिलेख.



श्रीकृष्णगाथा नामेयं कर्मणा च कदाचन ।

नासाद्यते पावनिका विना तस्य दयां हरेः ॥ 5

कथमस्य कृपासिन्धोर्जनेषु च मिथोरतिः ।

जन्यते बहुजन्मान्ते सुकृतैः कारणायितैः ॥ 6

चरणासवलाभेन दारुणाकरुणात्मनाम् ।

मोहं हित्वा किल प्रैति तममुं सततं स्मर ॥ 7

तस्य रूपं चेतसि च मन्त्रवत् सततं लिख ।

तेन साधुतया कृष्णे भविष्यति समागमः ॥ 8

श्लोकान्तरं

श्रीनाथपादपाथोज रसलालसचेतसा ।

कृतेयं ततमोदा च सुजने कविता तथा ।।

(अलङ्कारकौस्तुभ -7.65 to 69) 9 धनुर्बन्धः

श्रीकृष्णगाथा नाम Sri Krishna's name and actions, पावनिका purifying, कृपासिन्धु Ocean of pity, प्रैति sends.

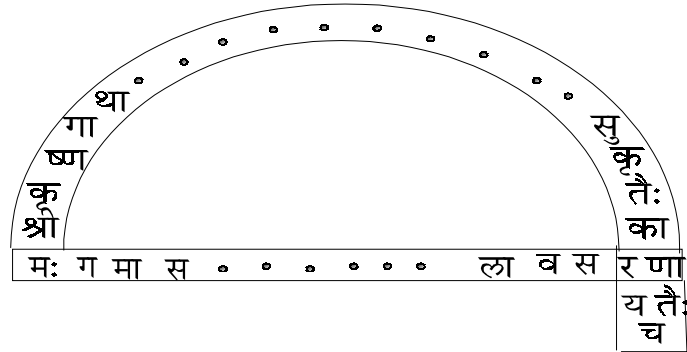
Without the kindness of Hari, the utterance of the name and actions of Sri Krishna do not purify.

How does Sri Krishna, the Ocean of pity, produce false interest at the end of many births of good people?

By attaining Krishna's feet, men leave their delusions. Always remember him.

Always write Sri Krishna's form like a Mantra. You will meet him in the future. These four Slokas constitute धनुर्बन्धः.

This poetry is composed for the delectation of learned men by one who studied at Srinatha's feet. Srinatha was Kavi Karnapura's teacher. This is a rare instance of four Slokas forming a Dhanur Bandha with an embedded Sloka, गुरुनामाङ्कित गर्भ श्लोकः formed by the underlined letters in the previous four Slokas.



श्रीश्रीप्रीतिः स्वनामाकृतिकथनविनाभावपक्षे न, विद्या-

ऽमोदश्रद्धाकलापादपि सुखदमिथोभावसाम्राजतश्च ।

रम्या रम्यस्थलस्थप्रसरमद कलामोदलक्ष्मीसमेत-

प्रेमासन्नप्रगीतप्रणयिनि रुरुचे तात तद्भा विसाभा ।।

(अलङ्कारकौस्तुभ -7.70) 10 धनुर्बन्धः

गर्भ श्लोकः

श्रीनाथपादपाथोज रसलालसचेतसा ।

भाविता ततमोदस्थरसा सुकविना कृतिः ॥ 11

स्वं स्वीयं own, कथनं कीर्तनं singing, अभावपक्षे न भवति does not happen, विद्यया आमोदः सौरभं जगद्यपि यशः beauty of worldly fame, कलापः समूहः group, देहेन्द्रैक्यं joining bodies, मिथोभवः परस्परप्रीतिः mutual affection, रमा शोभा glory, रम्यस्थलं Sri Brindavana, प्रसराजङ्गमाः animals, मदो मोदो joy, कला वैदग्धी expertise, रुरुचे was pleasant.

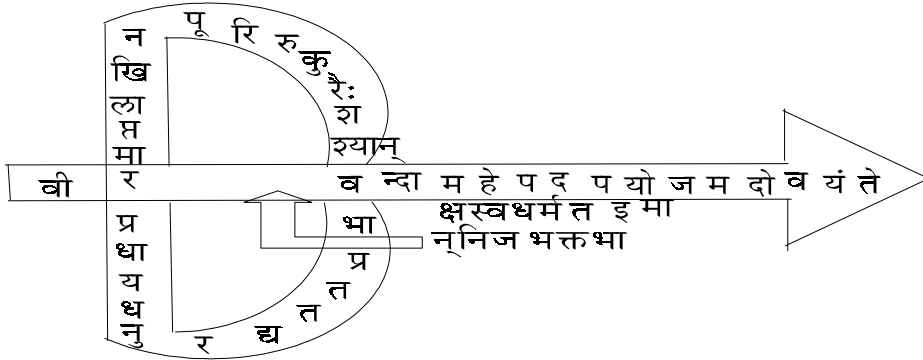
Love for Sri Krishna's own name and singing his deeds leads to worldly fame and happiness. Sri Krishna was pleased with the story of Brindavana where all animals expressed joy. Here स्रग्धारा वृत्तं is used instead the common अनुष्टुप्. This is a rare instance of a धनुर्बन्धः with a गर्भ श्लोकः the letters of which are underlined. The diagram is as before.

वीर प्रधाय धनुरद्यततप्रभाव वश्यान् शरैः कुरु रिपूनखिलाप्तमार ।

रक्षस्व धर्मत इमान्निजभक्तभाव वन्दामहे पदपयोजमदो वयं ते ॥

(चित्रबन्धकाव्य) 12 धनुर्बन्धः

This bow is with an arrow.



## 65. शर बन्धः

माननापरुषं लोकदेवीं सद्रस सन्नम ।

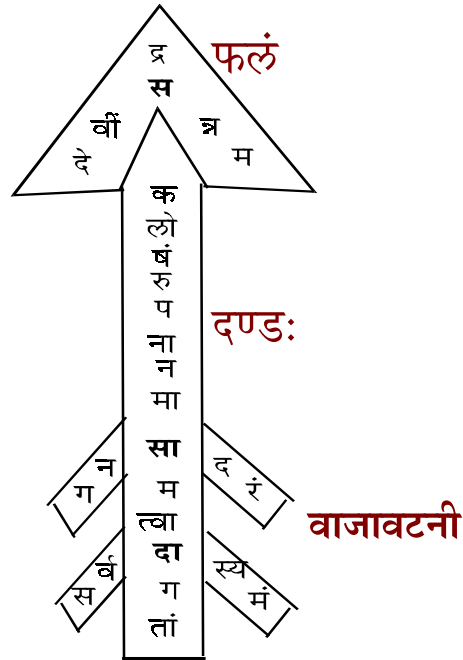
मनसा सादरं गत्वा सर्वदा दास्यमङ्गताम् ॥

(काव्यालङ्कार -5.10) 1 शर बन्धः

उद्धारः

अत्र प्रथमपादेन दण्डः, द्वितीयेन फलं, तृतीयचतुर्थाभ्यां वाजावटनी च ॥

Oh good looking girl, with a heart filled with devotion, you always pray to that Goddess of the Earth with respect in your mind as an attendant. Her anger will subside by your devotion. The first Pada forms the Danda, wooden portion, the second Pada forms the Phalam, arrow-head and the rest form the Vajavatani, the ribs.



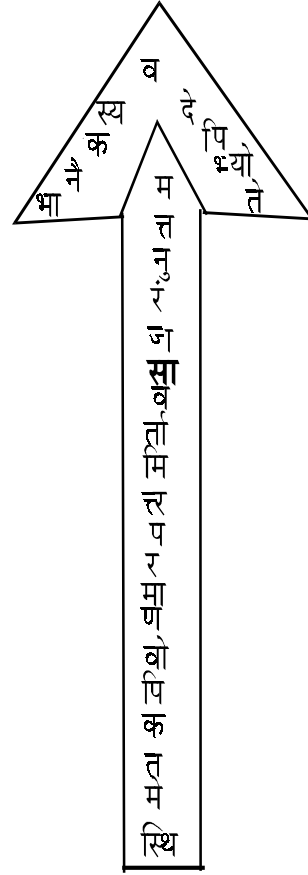
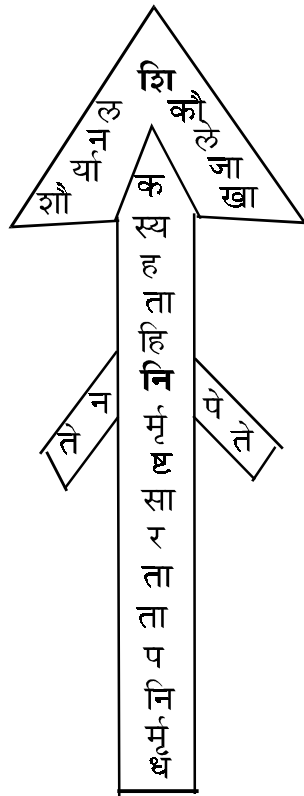
शौर्यानलशिखाजाले कौशिकस्य हताहिनि ।

निपेते तेन निर्मृष्टसारतातापनिर्मृधम् ॥

(हरविजयं -43.300) 2 शर बन्धः

कौशिक Indra, अहि Vritrasura, निर्मृष्टः सन्नुत्पुंसित, तापः तेजः प्रतापः glory, निर्मृधं निर्गतरणं exited the battle.

The flame of the fire of Indra's valour defeated Vritrasura, who left the battle.



सावर्ता मित्रपरमाणवोऽपि कतमे स्थि(स्ति) सा ।

सा भा नैकस्य तेभ्योऽपि देव मत्तनुरञ्जसा ॥

(ईश्वरशतकं -58) 3 शर बन्धः



कतमे असंख्याकाः innumerable, संसार family, सावर्ता भ्रमन्तः roaming, परमाणवः atoms, मत्तनु my body, भा दीप्तिः light.

Oh Isvara! Moving in the midst of my innumerable family consisting of father, sons, brothers and a few friends, there is not even one light which can save me.

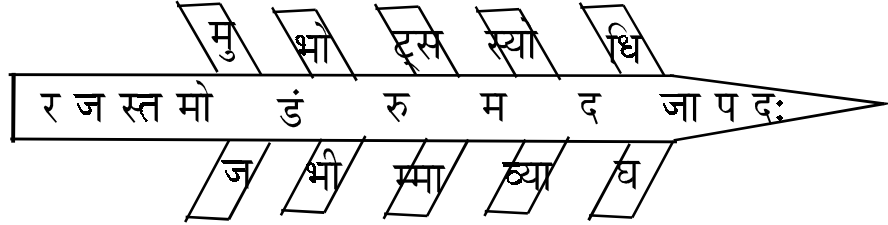
रजस्तमोमुडंभोरुट्समस्योदधिजापदः ।

रजस्तमोजडं भीरुम्मामव्यादघजापदः ॥

(चित्रकाव्यं -42) 4 शर बन्धः

अम्भोरुट् lotus, उदधिजा Lakshmi, तमोमुट् तमोहरं remove Tamas, रजः dust.

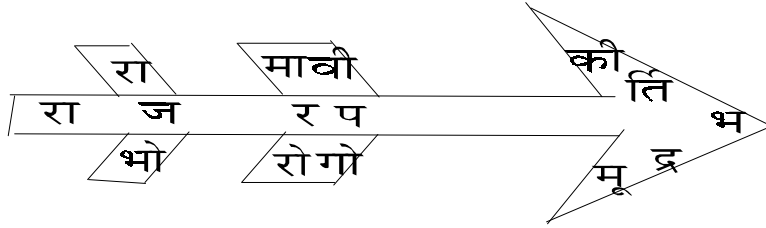
The dust from Lakshmi's lotus-like feet removes Tamas. May she save me, who is afraid and is full of Rajas and Tamas.



राजराज वीर गोप राजराजकीर्तिमद ।

राजराज माररोप भोजराजमूर्तिभद्र ॥

(चावलि रामसूरि) 5 शर बन्धः



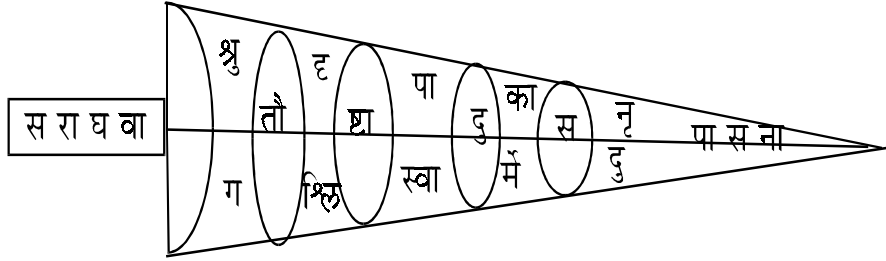
सराघवा श्रुतौ दृष्टा पादुका सनृपासना ।

सलाघवा गतौ श्लिष्टा स्वादुर्मे सदुपासना ॥

(पादुकासहस्रं -923) 6 शर बन्धः

एवं पङ्क्तिद्वयपञ्चकलिखिताश्लिष्टाक्षरद्वयपञ्चकदन्तुरोऽयं तन्तुद्वयप्रोतमौक्ति-  
कद्वयरूपसरद्वयपञ्चकबन्धुरत्वात् शरबन्ध इत्येके ।। रलयोरभेदात्।

The Paduka is to be found in the Vedas. It ascended the throne along with Sri Rama and went to the forest with him, where it made difficult walking a matter of ease. I enjoy its Upasana (meditation).



## 66. तूणी बन्धः

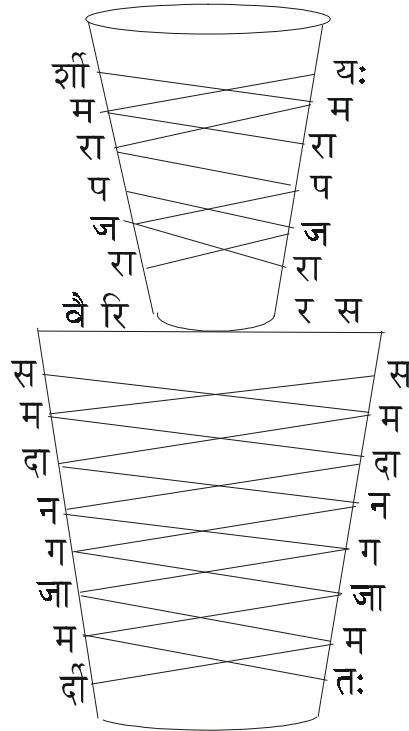
समदानगजामर्दी समदा नगजामतः ।

वैरिराजपरामर्शी स रराज परामयः ।।

(हरविजयं -43.276) 1 तूणी बन्धः

तूणू quiver, नगजामतः गौरीप्रियः husband of Gauri, परामर्श बाधः hardship, आमयः diseases.

The husband of Gauri inflicts hardships on enemy kings. He is proud. He has the strength to curb an elephant in rut. He is happy when the enemies are ill.



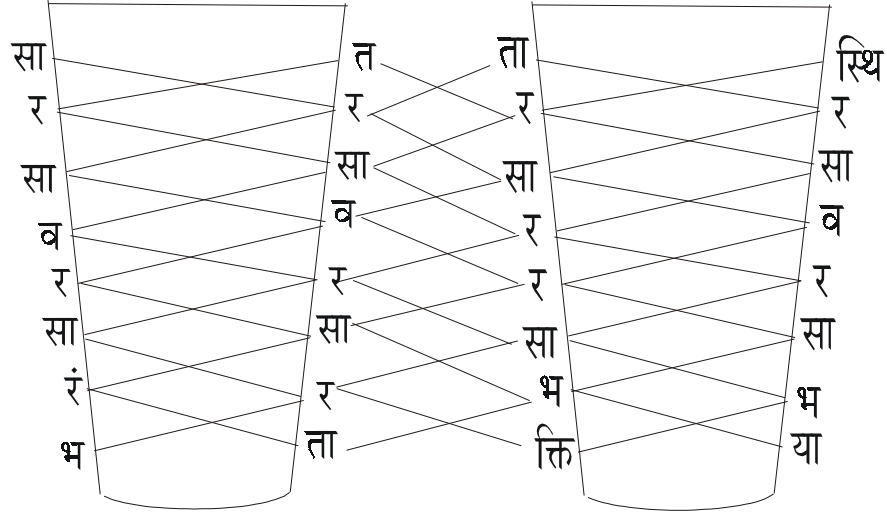
सा रसावर सारम्भ तरसावरसारता ।

तारसाररसा भक्तिस्थिर सावरसाभया ॥

(ईश्वरशतकं -47) 2 तूणी बन्धः

तरसा अव protect me quickly, रसेषु बालिसप्रायेषु अरता आसक्ता, तरसाररसा तारे ससारोत्तरणे सारः समर्थः सा तथाविधा, भक्तस्थिर steady Bhakti, सावरसाभया वरेषु साभया अभयदायिनी give refuge to good men who are afraid, रसावर रसायां भुवि वरो मुख्यः chief on Earth, सारम्भं सहारणभेण वर्तते विश्वकर्मण वर्तते with Visvakarma.

Oh Siva! You are chief on the Earth. You are with Visvakarma at the beginning. You give refuge to good men. Quickly protect me!



सुरदेशस्य ते कीर्तिं मण्डनत्वं नयन्ति यैः ।

वरदे शस्यते धीरैर्भवती भुवि देवता ॥ (देवीशतकं -88) 3

तारे शरणमुद्यन्ती सुरेशरणमुद्यमैः ।

त्वं दोषापासिनोदग्रस्वदोषा पासि नोदने ॥

(देवीशतकं -90) 4 तूणी बन्धः

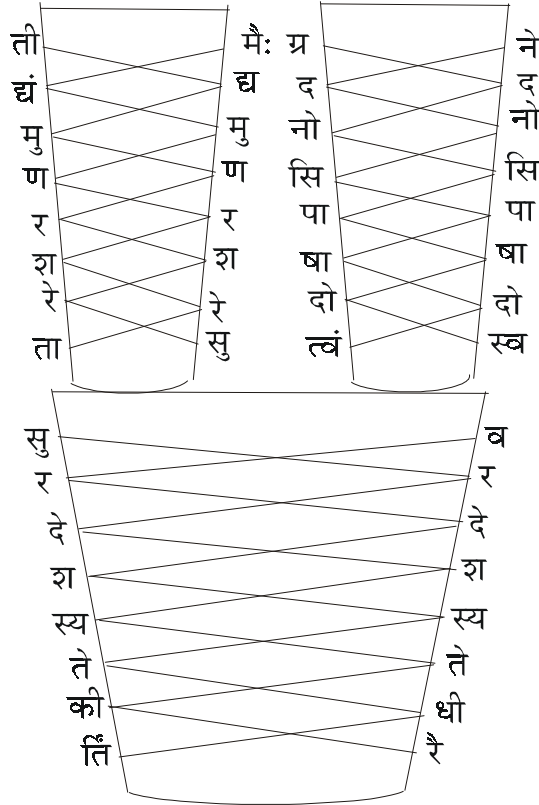
प्राक्तनेन 'सुरदेशस्य ते कीर्ति' इत्यनेनार्थेन गोमूत्रिकाबन्धेन सहामुना  
पादेनावृत्तिगोमूत्रिकाबन्धेन तूणबन्धोऽयम् ।

वरदे giver of boons, भूमौ संसारे in Samsara, देवता शरणं शस्यते seek the  
protection of God, ते पुमांसः कीर्तिं प्रथां men with fame, सुरदेशस्य देवसदनस्य  
मण्डनत्वं नयन्ते adorn the assembly of Gods.

हे तारे Oh star, शरणं protection, दोषापासिना दुरितविनाशकेन, उद्यमैः व्यापारैः  
businesses, नोदने प्रेरणे instigate, सुरेशरणं Indra's battle.

Oh Devi! You give boons. You order a sanctuary on Earth to  
learned men. You adorn the assembly of Gods. Only the first and third lines  
in this Sloka are तूणी बन्धः. धी should be की for th Bandha.

Oh Devi! Gods came to you for refuge and then regained their will to  
fight Indra's battle. This verse forms two तूणी बन्धाः.



## 67. त्रिशूल बन्धः

मा मुषो राजस स्वासूंल्लोककूटेशदेवताम् ।

तां शिवावाशितां सिद्ध्याध्यासितां हि स्तुतां स्तुहि ॥

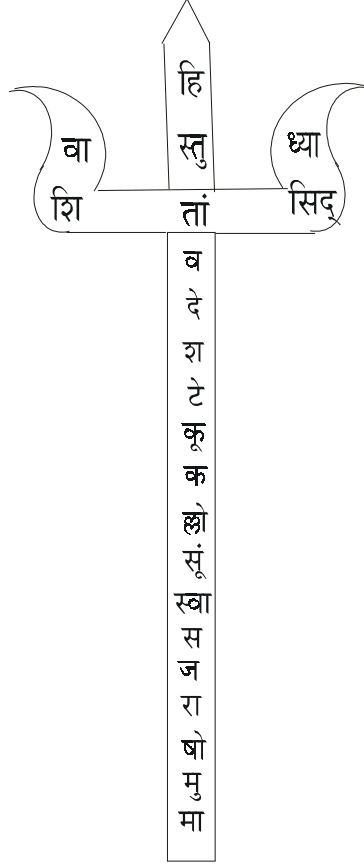
(काव्यालङ्कार -5.11) 1 त्रिशूल बन्धः

उद्धारः

त्रिशिखमेतेन शूलमुत्पद्यते । प्रथममर्धं दण्डभागे द्वितीयं  
त्वावर्तपरावर्तेः शिखासु । तत्र सर् शिखामूले 'तां' शब्दो वारपञ्चकमुच्चार्यते ।  
शिखायामेकस्यां 'शिवा' द्वितीयायां 'सिद्ध्या', मध्यमायां 'स्तुहि' ॥

त्रिशूल trident, Siva's weapon, शूल spear, स्वासून् own life, मुषो मै हार्षीः do not  
lose, लोककूटानां जनसमूहानां crowds, शिवेन शंभनेन वाशितां आहूतां welcomed by  
Siva , या शिवाभिः वाशितां कृतकलकलां or, the howling of jackals.

Oh man endowed with Rajo Guna! Do not end your life  
purposelessly. Praise the Goddess Parvati, who is adored by the whole  
world, who fulfills your desires, and who is respected by kings who love their  
subjects. Siva himself praises her, or, the jackals howl in the cremation  
ground. The Danda, wooden part of the Sula, spear, is composed of the first  
two lines. At the foot of each prong the same letter appears. The diagram is  
the same for the following Slokas.



तत्रसुर्मण्डलीबन्धैस्तस्मिंश्चरति तद्भटाः ।

ते कृपापाकृते ध्यानिनिध्याते निर्दितादिनि ॥

(हरविजयं -43.232) 2 त्रिशूल बन्धः

तत्रसु भीताः afraid, अपाकृते त्यक्ते left, निध्याते परब्रह्मरूपत्वात् concentrating on Parabrahma, निर्दिता निःशेषेण खण्डितः cut entirely, अदिनः हिंसकाः trouble makers.

The Daitya soldiers who were moving about in Isvara's area were afraid. They had no pity left and cut into pieces the Munis who were concentrating on Parabrahmam.

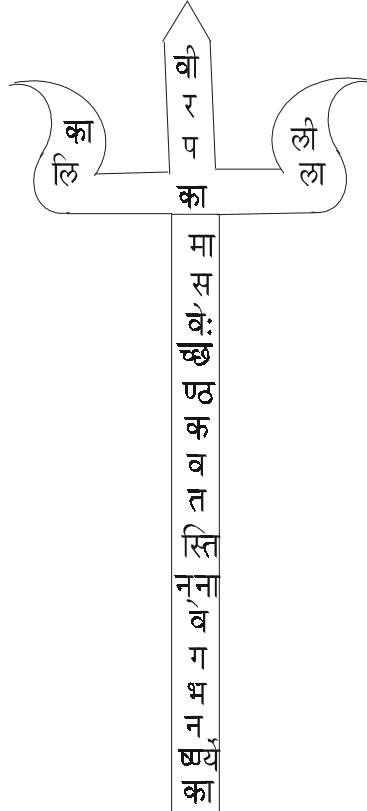
काष्ण्येन भगवन्नास्ति तव कण्ठच्छवेः समा ।

## कालिकाकालिकालालीलीलाका परवीरप ।।

(ईश्वरशतकं -24) 3 त्रिशूल बन्धः

काष्णर्येन कृष्णत्वेन by black colour, परवीरप परा उत्कृष्टा ये वीराः तान्याः पाति saves the best heroes, कण्ठच्छवेः colour of the neck, का अन्या समा अस्ति what else is there equal, कालयः काकानां आलयः पङ्क्तयः rows of crows, कालानामाली black bees, लीला play.

Oh Isvara! There is nothing equal to the colour of your throat, not rows of crows nor black bees. The construction of the prongs is different from Rudrata's.



मयि तनुमुचितां तां दर्शयस्येदृशीं या  
रविजजविरणत्रा त्राणरक्तातिभाति ।



जय जय जगतस्त्वं तत्त्वतज्जोऽसि भासि-

त्रसिक सदसदासस्ते भवे भर्ग भव्यः ।।

(ईश्वरशतकं -38) 4 त्रिशूल बन्धः

रविजस्य यमस्य Yama's, जविनः वेगवन्तः यमभटाः fast Yamabhatas.

You are very bright. Save me from Yama's servants. The first half of this Sloka is in त्रिशूल बन्धः and the second half is in गदा बन्धः. The diagram is the same as before.

सामर्थ्यद सुमूर्तिस्ते सदा जीयात्प्रभोऽरसा ।

सा रसासार सारास्थिस्थिरासा विदिता भुवि ।।

(ईश्वरशतकं -59) 5 त्रिशूल बन्धः

सामर्थ्यद सामर्थ्यं संसारसागरतरणयोग्यं ददाति gives the ability to cross the Ocean of Samsara, रसासार रसायां मध्ये सार उत्कृष्ट best Rasa, अरसा वीतरागा spent Raga, सारास्थिकृत्वा स्थिर आसः स्थितिः steady state after converting everything into bones.

Oh lord Isvara! You give the ability to cross the Ocean of Samsara. You are the best Rasa. You have no attachment. Having made everything into bones, you are in a steady state as is known in the world. The diagram is as before except that there are four letters in the central prong.

सुदर्शनस्येव युधि द्विषां वधे मतिः सुतीक्ष्णा भवतो जयत्यसौ ।

नमामि शंभो शमिमानवाभयं नयं भवानर्थजितं भवाततम् ।।

(ईश्वरशतकं -80) 6 त्रिशूल बन्धः

सुदर्शन Vishnu's Chakra, शमिमानवा अयशमिनो मानवाः men whose fears are dispelled by you, भवानर्थजितं संसारानर्थभेदिनं destroy harmful things in Samsara.

Oh Sambhu! I worship you. You kill the enemies in battle as if with sharp Sudarsana Chakra. You protect men and dispell their fears. You destroy harmful effects in Samsara. The diagram is the same as before.

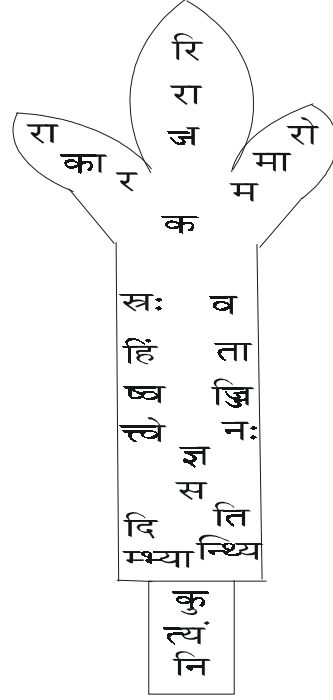
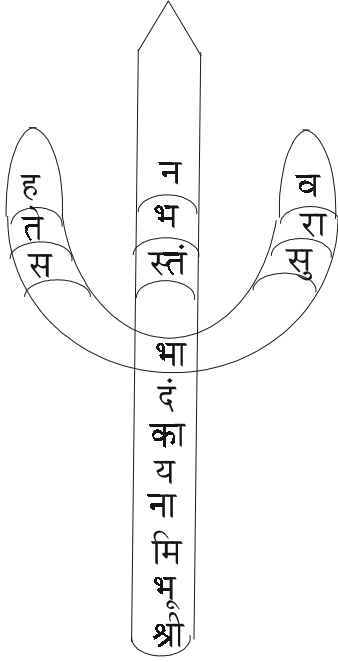
श्रीभूमिनायकादंभा भासते हह ते सभा ।

भास्तंभन नभस्तंभा भासुराववरा सुभा ।।

(चित्रकाव्यं -39) 7 त्रिशूल बन्धः

अदंभा without deceit, भास्तंभन gives light to all, नभस्तभा spreading everywhere.

Oh Narayana! By your own radiance, light shines everywhere. You are devoid of decet. You are the husband of Lakshmi and Bhu Devi. Give me entry to your Sabha! The last three lines of this Sloka are पदप्रतिलोम.



नित्यं कुम्भ्यादिसत्त्वेष्वाहिंस्रः कुन्थितिसंज्ञकः ।

करिराजकराकारकरो मामवताञ्जिनः ।।

(अलङ्कारतिलका -Page 14) 8 त्रिशूल बन्धः

अहिंस्रः harmless, संज्ञकः denote.

Oh Jina! You have the appearance of an elephant's trunk. Save me! You are harmless, always performing Kumbha sacrifice. This verse in त्रिशूल बन्धः is given by Vagbhata-2 in Alankaratilaka, his commentary on Hemachandra's Kavyanusasana, for elucidating the sentence नानुस्वार-विसर्गा-चित्रभङ्गाय. The diagram is different from the rest.

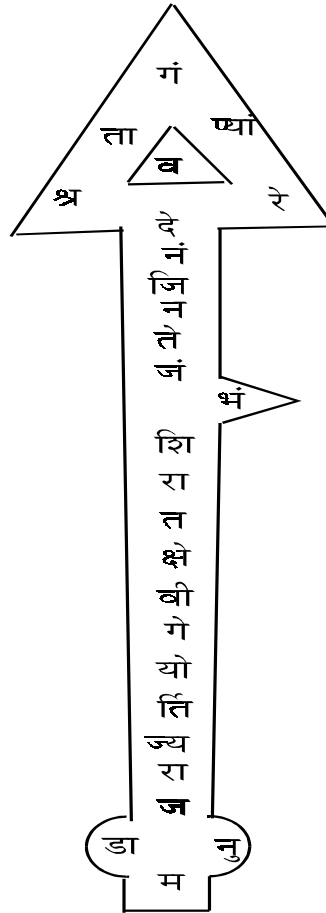
## 68. भल्ल बन्धः

जडा मनुजराज्यर्तियोगे वीक्षेत राशिभम् ।  
भजन्ते न जिनं देवं वरेण्याङ्गं गताश्रवम् ॥

(आनन्दलेखा -1.19) 1 भल्ल बन्धः

भल्ल spear, lance, a type of arrow.

In the kingdom of the ignorant, men do not worship Jina, who has the best of limbs.



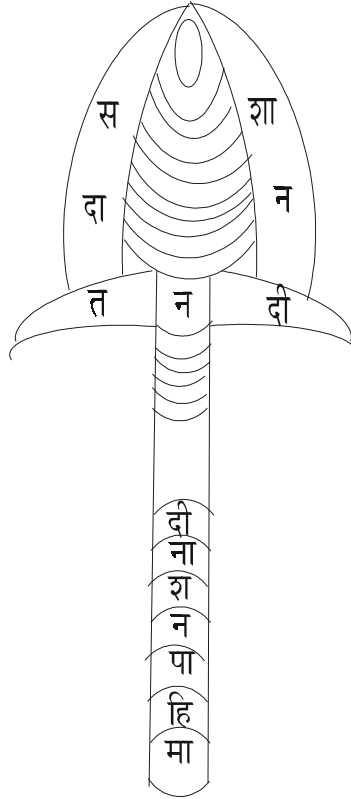
## 69. कुन्त बन्धः

माहिपानशानादीन नतदास सदातन ।

नदीनशाशानदीन नदीनाशन पाहि माम् ॥

(चित्रकाव्यं -25) 1 कुन्त बन्धः

Oh Vishnu, protect me! You are served by Lakshmi and Adi Sesha. You lie on the Ocean of Milk. You are permanent. You fulfill entirely the vast wishes of your devotees. The first and third Padas are अनुलोमप्रतिलोम while the second and third Padas are पादप्रतिलोम. This Sloka is also छत्र बन्धः.



## 70. शक्ति बन्धः

माहिषाख्ये रणेऽन्या नु सा नु नानेयमत्र हि ।

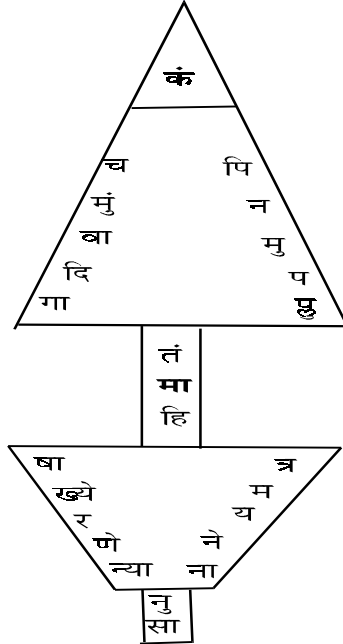
हिमातङ्गादिवामुं च कं कम्पिनमुपप्लुतम् ॥

(काव्यालङ्कार -5.12) 1 शक्ति बन्धः

उद्धारः

अत्राद्यश्लोकेन मध्यतन्वी तीक्ष्णप्रान्ता शक्तिरुत्पद्यते । तत्र 'हिमातं' इत्यक्षरत्रयमध्ये, 'नुसा' अधः, 'कं' उपरि । तत्र 'हि' द्विरावृत्तिः, 'मातंनुकं' एते द्विरावृत्तयः ।

Seeing Goddess Gauri fighting with Mahishasura, I doubt if she is Gauri or somebody else. The doubt is caused by my trembling with fear, as though snow had fallen. Sakti is a sharp weapon, in which one letter appears in the tip, three letters are in the middle, and one or two letters at the end.



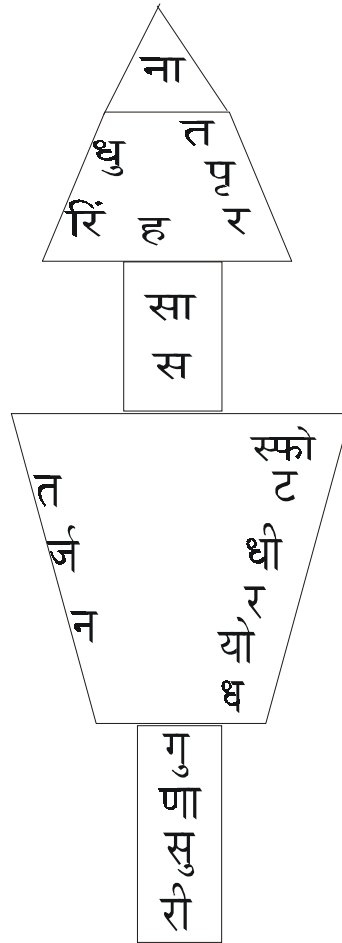
ससार पृतना नाना धुनानारिं ससाहसा ।

सतर्जनगुणास्फोटधीरयोधगुणासुरी ।।

(हरविजयं -43.152) 2 शक्ति बन्धः

असुरी पृतना Asura army, धुना shake, ससार ययौ went, तर्जन भर्त्सन beat,  
गुणस्फोट ज्याभिघातः twanging of the bowstring, धीराः soldiers.

The Asura army went bravely to shake the enemy. The soldiers were  
twanging their bowstrings.



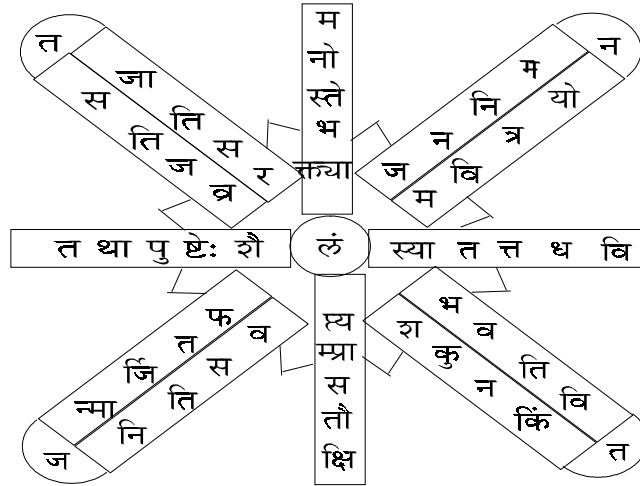
## 71. पट्टिश बन्धः

मनोस्ते भक्त्याऽलं जननि मननं योऽत्र विमलं  
विधत्त तस्यालं भवति विततं किं न कुशलम् ।  
क्षितौ सम्प्राप्त्यलं वसति निजजन्मार्जितफलं  
तथाऽऽपुष्टेः शैलं व्रजति सततं जाति सरलम् ॥

(रुक्मिणीस्वयंवर) 1 पट्टिश बन्धः

पट्टिश three pointed spear

The verse is in praise of Devi.



## 72. परशु बन्धः

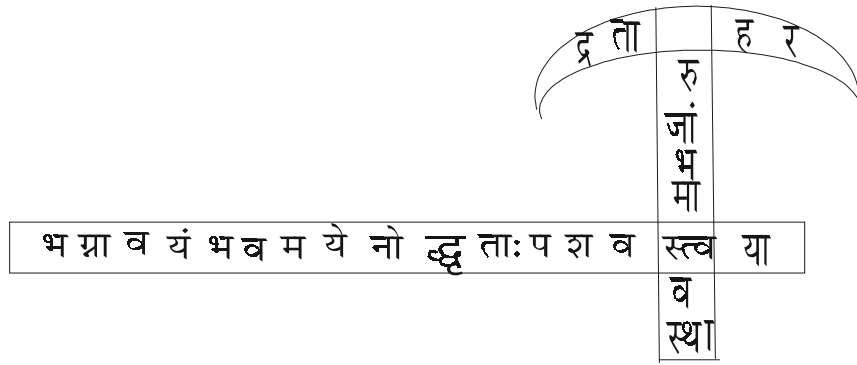
भग्ना वयं भवमये नोद्धृताः पशवस्त्वया ।

यास्त्ववस्था रुजां भमामाभाजां रुद्र ता हर ॥

(ईश्वरशतकं -28) 1 परशु बन्धः

रुजां दुःखानां sorrows, भामः क्रोधः anger, अमा without Lakshmi, हर निवारय prevent.

Oh Rudra! Prevent my state of anger and sorrows and poverty!



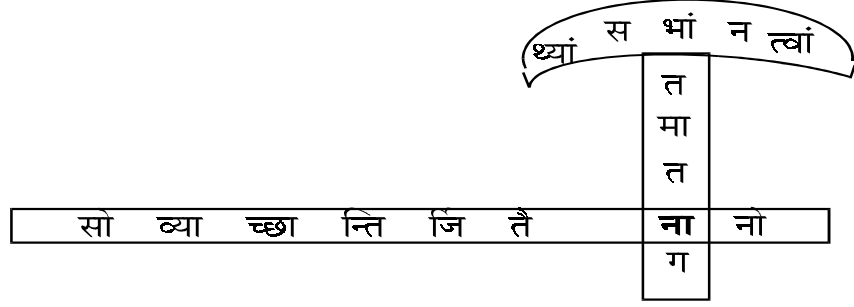
सोऽव्याच्छान्तिर्जितैना नो नोनोना गगनाङ्गनाम् ।

नाऽतमा नाऽऽतमां तथ्यां सभां नत्वाऽन्तमातनाम् ॥

(अलङ्कारचिन्तामणि -2.175) 2 परशु बन्धः

Jina conquered sin by peace spread all over the sky. He leads the assembly.





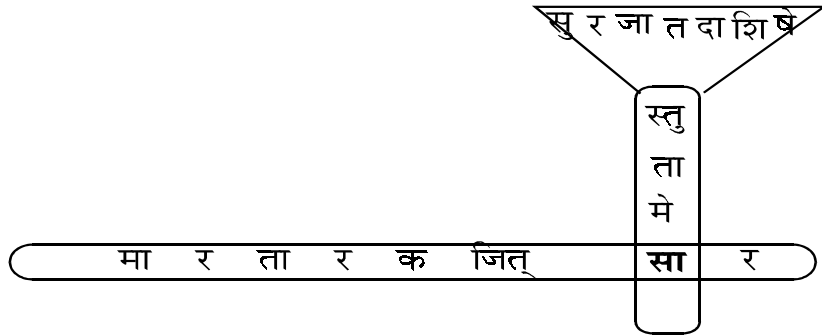
मारतारकजित् सारसामेतास्तु तदाशिषे ।

सुरजातस्तुत मे सा रसाजित्करता रमा ॥

(चित्रकाव्यं -40) 3 परशु बन्धः

मारजित् Siva, तारकजित् Kartikeya, सारसमं श्रेष्ठं best, इता संगता with, रसाजित् भूदेवी जेत्रक won Bhu Devi, क Vishnu.

May Lakshmi who is praised by devotees to be superior to Siva and Kartkeya and who is praised by Gods, help me to win the world! The first and fourth Padas are अनुलोमप्रतिलोम.



## 73. श्रीकरी बन्धः

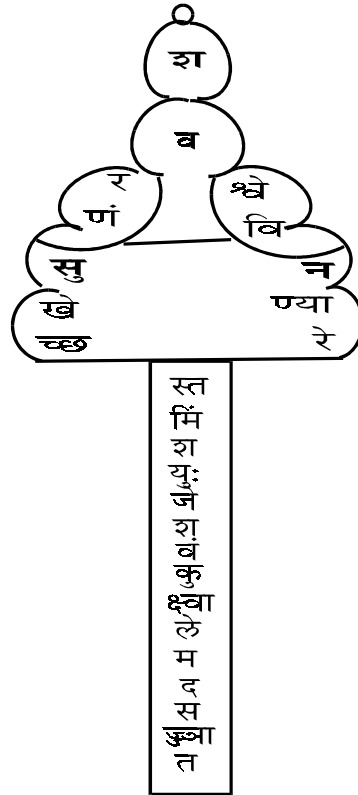
तज् ज्ञासदमलेक्ष्वाकुवंशजेयुः शमिंस्तव ।

वरेण्यानन! विश्वेश! शरणं सुसुखेच्छवः ॥

(वीरजिनस्तव -5) 1 श्रीकरी बन्धः

श्रीकरी producing prosperity, Vishnu's weapon. It is राजदण्ड the king's staff.

Oh Lord of the Earth with a handsome face! You defeated kings of  
of Ikshvaku's race. You are the refuge of those who desire happiness.



## 74. दण्ड बन्धः

मानमानननमानश्रोतवलरस्थलं तव ।  
दक्षमोहस्त्रेहि पाहि स्त्रेहमोक्षदमस्थलम् ॥

(चित्रभूषण) 1 दण्ड बन्धः

This verse depicting a bamboo staff occurs in Chitrabhushana, an unpublished manuscript

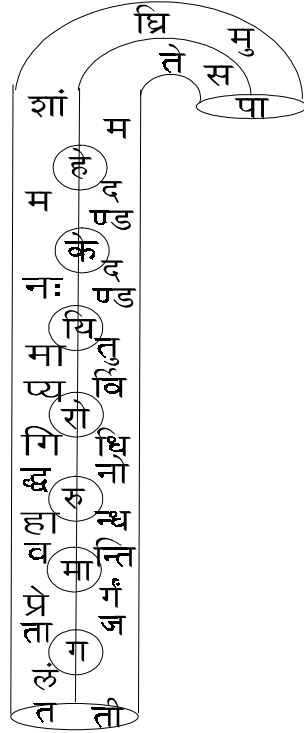
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## 75. यष्टि बन्धः

हे दण्ड के दण्डयितुर्विरोधिनो  
रुन्धन्ति मार्गं जगतीतलं गता ।  
प्रेमावहा रुद्धगिरोऽप्यमायिनः  
के के महेशांघ्रिमुपासते महे ॥

(रामचन्द्र मिश्र) 1 यष्टि बन्धः

This verse is composed by Ramachandra Misra. The diagram looks like a walking stick.



## 76. अङ्कुश बन्धः

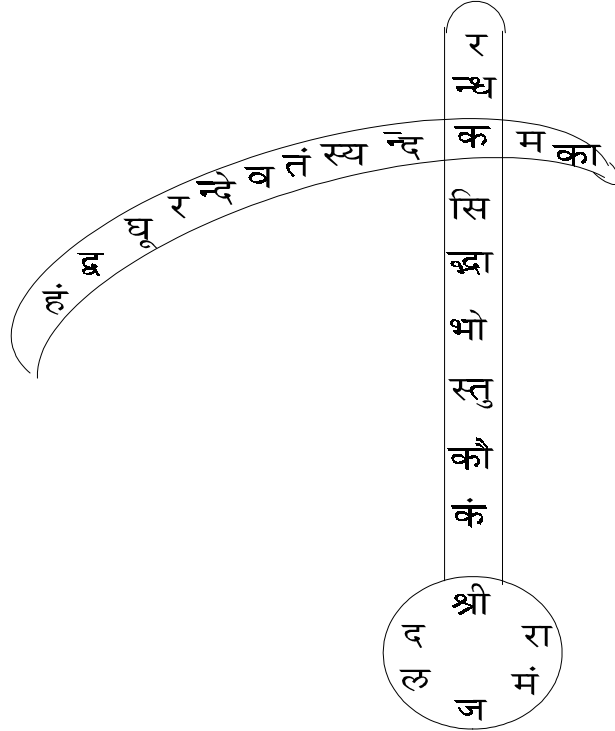
श्रीरामं जलदश्रीकं कौस्तुभोद्भासिकन्धरम् ।

रन्धकं कामकन्दस्य तं वन्दे रघूद्वहम् ॥

(कूटप्रपञ्चकाव्य) 1 अङ्कुश बन्धः

अङ्कुश elephant goad.

This verse occurs in Kutaprapancha Kavya.



## VIII. गतिचित्रं

### 77. आवलि बन्धः

आवलि is a straight line, a streak. Every two consecutive words or pairs of letters are identical, giving an impression of a straight line, the simplest geometric figure. So it is classed as a चित्र बन्धः.

आवलि has been mentioned by **Bhamaha**. In this type of यमकं each word is repeated. **Rajanaka Ratnakara** classes repetition of each letter, फ्रत्यक्षर यमकं, as आवलि. It is classed as an instance of अर्धपरिवृत्ति यमकं by **Rudrata**. It is similar to समस्त यमकं where instead of a group of letters, each word is repeated.

रसासार रसासार विदा रणविदारणम् ।

भवतारम्भवतारं महीयतमहीयत ॥

(काव्यालङ्कार -3.39) 1 आवलि बन्धः

हे रसासार भूश्रेष्ठ Oh great king, रसानां शृङ्गारादीनां Sringara and other Rasas, आसार वेगवर्षतुल्य like a heavy downpour of rain, रणविदारण समरभेदक break up armies, विदा पण्डितेन by a Pandit, आरं belonging to the enemy, अहीयत हानिं नीतं brought disaster, won, मही Earth, यतं relating to.

Oh great king! You know Sringara and other Rasa. You are a Vidvan in breaking up armies. You destroyed the kingdom of your enemies. Each half of a Pada is repeated here. **Rudrata** classifies this as समस्त यमकं.

भीताभीता सन्नासन्ना सेना सेनागत्यागत्या ।

धीराधीराह त्वा सन्नासं त्रायस्वास्वा ॥

(काव्यालङ्कार -3.43) 2 आवलि बन्धः

हे धीर Oh brave king, आधीर मनोदुःखप्रेरक remove mental problems, सा सेना enemy army, सेना स एना own master's, त्वा your, अभीता अभि इता facing, सन्ना सखेदा with worry, आसन्ना approach, अगत्या did not move, सन्नासं fear, त्रायस्व

पालय rule, आयस्वा coming to your presence alone, स्वं धनं wealth.

A messenger is telling this Sloka to a king. Oh brave king who removes mental illness! The leaders of the enemy army tell my master this: They are afraid and have approached you but cannot move. Dispel their fear. Coming to you for refuge is itself wealth. Each half of a Pada is repeated here. Rudrata classifies this as माला यमकं

साऽधुना साधुना तेन राजताऽराजताऽऽभृता ।

सहितं सहितं कर्तुं सङ्गतं सङ्गतं जनम् ॥

(भामहलङ्कार- 2.11) 3 आवलि बन्धः

अधुना now, साधुना by the Sadhu, राजता shining like silver or with a king, अराजता anarchy, आभृता born, स हितं with good, सहितं with, सङ्गतं company,

Now, the Sadhu established a ruler and removed anarchy. He did good to people and was in the company of good men. In this Sloka some words are not repeated.

समानानि समानानि स संयति ससंयति ।

सदाहानि सदाहानिपलानि चपलानि च ॥

(हरविजयं -43.375) 4 आवलि बन्धः

सः Hari, समानानि साहंकाराणि with ego, समानानि कुलवयप्रभृतिस्तुल्यानि equal in family and age, सदाहानि देहोष्मसहितानि with the heat of the body, सदाहानि सदा अहानि सततं हानिरहितं always without harm, पलं मांसं flesh, चपलानि चञ्चलानि moving, संयति रणे in war, ससंयति नियमं कृत्वा decided.

Hari made up his mind in the battle with great Ahankara, which is found in others of equal age and lineage, with the heat of the body and moving flesh. Each half of a Pada is repeated here.

हितेहितेऽस्तु ते स्तुते जिताजितामितामिता ।

जयाजया जनोऽजनो यया ययावलं बलम् ॥

(देवीशतकं -36) 5 आवलि बन्धः

जया Devi called Jaya, (Devi's maid is also called Jaya), हितेहिते act favourably in what is good or what is bad, स्तुते renowned, जिताजितां having won a

victory in battle, तामिता went, अमिता अपरिच्छिन्नस्वरूपा appear clearly, जनः world, अलं immense, अजया without birth, अजनः without birth.

Oh Devi Jaya! May you be very favourable to me! You have obtained victory in battle. You have immense strength. You have no rebirth. Anandavardhana calls this Sloka आवलिर्नाम यमकमिदं.

सुरसुरचितचितनवनवभवभवनानादरादरायेये ।

लयलयचरणौ चरणौ न न मामि नतेन नमामि न ते ॥

(देवीशतकं -40) 6 आवलि बन्धः

सुरैः by Gods, सुरचितेन finely written, नवा not done by any one else, नवाः praises, भवभवाः caused by existence in this world, नानादरा with various fears, आदरेण with enthusiasm, आयेया comes, चरणौ feet, लयो विलासः beat, चरणं movement, नतेन worshipping, मामि पर्याप्तो भवामि not satisfied.

Oh Devi! You have praises written for you by Gods, which have not been attempted by any one else. With various fears caused by existence in this world, I have come with enthusiasm to worship the musical beat of your wonderful feet. Please fulfill my desires. Anandavardhana calls this Sloka निरन्तरावलि यमकं.

सुरासुराजये जयेऽदरादरादमादमा ।

सदा सदारतारता विभो विभोगता गता ॥

(ईश्वरशतकं -74) 7 आवलि बन्धः.

आजये in the war, जये victorious, अदरः without fear, आदरः respect, सदा always, सदारतायां गार्हस्थे in the life of a householder, अमा without Lakshmi.

You were victorious in the war between Gods and Asuras. You are fearless and have special glory. You are always interested in the lives of householders. Avatara Kavi calls this Sloka आवलिः. Kayyata calls it आवली.

न गजा नगजा दयिता, दयिता विगतं विगतं ललितं ललितम् ।

प्रमदा प्रमदाऽऽमहता महतामरणं मरणं समयात् समयात् ॥

(रावणवधं -10.9) 8 आवलि बन्धः



नगजाः born of a mountain, दयिताः loved, protected, विगतं flying, lost, ललितं cherished object, oppressed, आमहता afflicted with disease, समयात् by reason of time, obtained.

The cherished elephant born in a mountain was not protected. The flight of birds was obstructed. Women looked cheerless as though they had disease or were running away. In such a state, without heroes, death was imminent in the battle. The commentator calls this मालाऽऽकारेण यमकविन्यासात् यमकावली.

**प्रद्युम्नः प्रद्युम्नो विरूपकः खलु विरूपकः सततम् ।**

**सुस्निग्धः सुस्निग्धो रूक्षो रूक्षस्तु गणिकानाम् ॥**

**(कुट्टनीमतं- 305) 9 आवलि बन्धः**

प्रद्युम्नः Kama, like Kama, प्रद्युम्नः प्रकर्षेण द्युम्नं धनं यस्य सः a very rich man, विरूपकः विशेषेण रूपकमस्यास्तीति has many rupees, विरूपकः विशेषेण रूपमेव रूपकं very handsome, सुस्निग्धः स्नेही सः with a friend, सुस्निग्धः द्रव्येण इति शेषः with riches, रूक्षः hard, अरूक्षः soft, tender.

For a demi-monde a very rich man is very beautiful, friendly and tender. He is the incarnation of Kama. Some words are not repeated in this Sloka.

**भवतो भवतो दयिता दयिता रवता रवता मनसा मनसा ।**

**विहता विहता रयमा रयमा सुरमा सुरमा नवने नवे ॥**

**(कफ्फिणाभ्युदयं -18.142) 10 आवलि बन्धः**

**विधुतारा विधुतारा सदाः सदाना जिना जिताघाताघाः ।**

**तनुतापातनुतापा हितामाहितमानवनवविभवा विभवाः ॥**

**(चतुर्वशतिजिनस्तुति-18) 11 आवलि बन्धः**

विधुताराः हे जिनाः Oh Jinas, तनुत कुरुत act, विधुतमारं अरीणां समूहः group of enemies, अरो भ्रमशमर्थात्संसारः Samsara, विधुः चन्द्रः Moon, उज्ज्वलः shines brightly, सदानाः सत्यागाः with resignation, जतं अघातं deep pit, घातवर्जितमघं पापं sins, अहित विस्तीर्ण wide, मानव नवविभवा new wealth of man, विभव ऐश्वर्य

wealth.

Oh Jinas! You act against groups of enemies and help us in Samsara filled with doubts and stops. You are dazzling. You prevent us from falling in a deep pit of sins and enable us to recapture the new wealth of man.

Sobhana Muni calls this and the folloeing two Slokas पदमाला.

**मतिमति जिनराजि नराहितेहिते रुचितरुचि तमोहे मोहे ।**

**मतमत नूनं नूनं स्मरास्मराधीरधीरसुमतः सुमतः ॥**

**(चतुर्वशतिजिनस्तुति -19) 12 आवलि बन्धः**

जिनराजि सर्वज्ञे all-knowing Jinas, मतं स्मर remember, मतिमति अतिशयज्ञानयुक्ते with great knowledge, आहितं पूरितं filled, ईहितं वाञ्छितं desired, रुचिता taste, तमोहे अज्ञानघातिनि ignorant, मोहे ममत्वमुक्ते ego, ऊनं अपूर्णं incomplete, तनूनं, नूनं निश्चितं certainly, स्मरेणाधीराः cowardly due to love, असुमतः प्राणिनः living beings, सुमतः intelligent.

Oh all knowing Jinas! You have great knowledge of man's desires and tastes. You certainly deliver ignorant, egoist, incomplete living beings cowardly with Kama.

**नगदामानगदा मामहो महो राजिराजितरसा सरसा ।**

**घनघनकाली काली बतावतादूनदूनसत्रासत्रा ॥**

**(चतुर्वशतिजिनस्तुति -20) 13 आवलि बन्धः**

अहो इति संबोधने विस्मये वा expresses address or dismay, काली black, अवताद् protect me, नगदा पर्वतमैत्री friendship with a mountain, दो अवच्छेदने cut, अमाना अप्रमाणा without proof, गदा Gada, कान्तिराज्या kingdom, राजिता शोभिता shining, रसा भूमिः ground, तरसा बलेन शीघ्रं वा by force or quickly, घनः dense, घनकाली thick black clouds, दूना विपक्षैः enemies.

Oh Jinas! Save me from committing sins! I am afraid of enemies. Take me to your shining kingdom from the dense black clouds. You are a Gada friendly with a mountain for which there is no proof.

## 78. शृङ्खला बन्धः

शृङ्खलापरिवर्तकचूर्णमिति भङ्गमार्गाः ।। 1

वर्णविच्छेदचलनं शृङ्खला ।। (काव्यालङ्कारसूत्रवृत्ति -4.1.3, 5) 2

Vamana categorises the splitting of words into three types, Srinkhala, Parivartika and Churnam. Of these, Srinkhala is the breaking of letters. The beauty and strangeness of Yamakam is due to this. For instance, the word कालिकामधुक् can be split after कालिशब्द or before मधुशब्द as कालि कामधुक् or कालिका मधुक्.

This definition does not apply to शृङ्खला बन्धः where the words are arranged to form a chain.

ससार सा ससारसाऽस -सार-सास-सार-सा ।

ससारसाससारसा स सारसास-सार-सा ।।

(अलङ्कारकौस्तुभ -7.42) 3 शृङ्खला बन्धः

सा Radha, सरसारसा सलीलाकमला with the lotus of Lilas, अससार with, सारे गमने while moving, सासो sleep, सारं strength, स्यति loses, आरसा with Rasa, सारसा Chakravaka birds, सस started, रस sound, अस shining, सः Sri Krishna, सारसानां of Sarasa birds, आसस्य, सारः steadiness, ततु is, सति destroys.

This Sloka describes Radha going out of the harbour in the morning. Radha had little strength because she was sleepy. She was still with the lotus of Lilas. Chakravakas were making sounds. Radha's steadiness and movement like a Sarasa bird were destroyed on seeing radiant Sri Krishna. This Sloka is also बन्धकवाट गोमूत्रिका मुरज बन्धाः, द्व्यक्षरः and सर्वयमकं.

ससारसा - ससारसा - ससारसा - ससारसा -

ससारसा -ससारसा - ससारसा -ससारसा

पवित्रमतितृप्तिकृत्किमिह? किं भटामन्त्रणं?

ब्रवीति धरणीधरश्च किमजीर्णसंबोधनं? ।

हरिर्वदति? को जितो मदनवैरिणा संयुगे?

करोति ननु कः शिखण्डिकुलताण्डवाडम्बरम् ॥

(विदग्धमुखमण्डनं -3.42) 4 शृङ्खला बन्धः

The answers to six questions form शृङ्खला बन्धः. Joining them together like a chain, the second of the two letters forming the link, the last answer to the seventh question is obtained. The answer is given alongside each question. 1. What is holy and very satisfying here? पयः, water or milk. 2. How do you address a soldier? हे योध. 3. Address a mountain and indigestion. हे धर हे रस, a mountain can never be digested. 5. How is Vishnu addressed? हे सम, with Lakshmi. 6. Who was defeated by Siva? मयः, a Daitya. 7. Where do peacocks dance? पयोधरसमयः, in the rainy season.

पयः - योधः - धर - रस - सम - मयः - पयोधरसमयः

भवति जयिनी काजौ सेनाह्वयाधरभूषणं

वहति किमहिः? पुष्पं कीदृक्कुसुम्भसमुद्भवम् ।

महति समरे वैरी वीर! त्वया वद किं कृतः?

कमलमुकुले भृङ्गः कीदृक्पिबन्मधु राजते? ॥

(विदग्धमुखमण्डनं -3.43) 5 शृङ्खला बन्धः

The answers to five questions form शृङ्खला बन्धः. Joining them together like a chain, the second of the two letters forming the link, the answer to the fifth question is obtained. The answer is given alongside each question. 1. What makes the army victorious? परा, best with elephants and horses. 2. Address the best decoration for the lips. राग, colour. 3. What does a snake carry? गरं, poison. 4. How is a flower? रञ्जि, pleasant. 5. Oh warrior! What did you do to the enemies in the battle? जितं, won. 6. How do bees drink the nectar from the lotus? परागरञ्जितं, pleasant with pollen.

परा - राग - गरं - रञ्जि - जितं - परागरञ्जितं

आह्वानं किं भवति हि तरोः कस्यचित्प्रश्रविज्ञाः?

प्रायः कार्यं किमपि न कलौ कुर्वते के परेषाम्? ।

पूर्णं चन्द्रं वहति ननु का? पृच्छति म्लानचक्षुः

केनोदन्याजनितमसमं कष्टमाप्नोति लोकः? ।।

(विदग्धमुखमण्डनं -3.44) 6 एकान्तरितशृङ्खला बन्धः

The answers to five questions form एकाक्षरपरिहारेण शृङ्खला बन्धः. From the answer to the last question, the middle letter out of a set of three is omitted just as a link is removed from a chain. The answer is given alongside each question. 1. Oh experts in questions and answers, why is the tree happy? हे नीप हे कदम्ब. 2. Which Moon has all 16 Kalas? राका, Full Moon. 3. In Kali Yuga what type of man works for others? परे, others. 4. How do you address a blind man? काण, one-eyed man. 5. What is the reason for people getting thirsty? नीरापकारेण, withdrawal of water.

नीरापकारेण - नीप - राका - परे - काण

का संबुद्धिः सुभट? भवतो ब्रूहि पृच्छामि सम्यक्?

प्रातः कीदृग्भवति विपिनं संप्रवृद्धं विहङ्गैः? ।  
सोकः कस्मिन्प्रथयति मुदं? का त्वदीया च जैत्री?  
प्रायो लोके स्थितमिह सुखं जन्तुना कीदृशेन? ॥

(विदग्धमुखमण्डनं -3.45) 7 एकान्तरितशृङ्खला बन्धः

The answers to five questions form एकाक्षरपरिहारेण शृङ्खला बन्धः. The middle letter out of a set of three, from the answer to the last question, is omitted as a link is removed from a chain. The answer is given alongside each question. 1. How is a warrior addressed? हे वीर. 2. How is the forest with many birds? रवि, with noise. 3. What indicates pleasure in men? हासे, laughter. 4. What is the reason for the victory? सेना, the army. 5. Who has the greatest happiness with animals? वीहारसेविना, the guard of the garden.

वीहारसेविना - वीर - हासे - रवि -सेना

सम्पादयन्ति वणिजः किमुदन्वतः का  
जाता घनात् क्षरति का क्व च दण्डनीतिः ।  
सम्बुद्धिवाक् च विजिते तु कथं सुकीर्तिः  
कीदृक् च का नरपतौ वसति विधत्ते ॥

(चित्ररत्नाकर -6.15) 8 शृङ्खला बन्धः

The answers to six questions form शृङ्खला बन्धः. Joining them together like a chain, the second of the two letters forming the link, the last answer to the seventh question is obtained. The answer is given alongside each question. 1. What do merchants acquire? वसु, wealth. 2. What is उदन्वतः? सुधा, Amrita. 3. What is produced from the clouds? धारा, rain. 4. Where is Dandaniti, punishment? राज्ञि, in a king. 5. What is said of a victor? जित, won. 6. How is good fortune? तता, gone. 7. How and what stays with

kings? वसुधाराजिता, splendid Earth.

वसु - सुधा - धारा - राजि - जिता - वसुधाराजिता

आमन्त्रयस्व धनुरल्पमनेहसं च

जानक्यसौत्कमथ कः सुरभिः स्मरस्य ।

कीदृक्तथोक्षसु जनादरणीयताभा-

क्सन्तश्च किं विजहति प्रतिभानशालिन् ॥

(कवीन्द्रकर्णाभरणं -3.8) 9 शृङ्खला बन्धः

धनुः चाप bow, अनेहसं amount of time, असौद् उत्पादयामास bore, सुरभिः Vasanta Season, धुर्यो धूर्वहनसमर्थ capable of carrying a load, उक्षा camel, जनोपदेयः used by men, चापलस्य चंचलताय unsteady, बन्धुः सुहृत् friend.

There are six questions. 1. Address a bow. चाप. 2. What is a small measure of time? पल. 3. Whom did Sita deliver? लव. 4. How is Spring Season related to Kama? बन्धुः. 5. Why is a camel highly regarded? धुर्यः beast of burden. The answers to all these questions added together form the answer to the last question. 6. What does an illustrious man discard? चापलबन्धुर्यः, vacillating friends.

चाप - पल - लव - बन्धुः - धुर्यः - चापलबन्धुर्यः

संबुद्धिं वद दुर्वहस्य मदनो युक्तः कया भार्यया

कौ शस्तौ मतिमन्थनस्यसनयोः पीतं च संबोधय ।

किं तन्वन्ति पिका वसन्तसमये लोकोत्तरालसया

मेघविन्नविरुद्धया च निगमैः किं वा कया प्राप्यते ॥

**(कवीन्द्रकर्णाभरणं -3.8) 10 शृङ्खला बन्धः**

दुर्वह difficult to bear, शस्त ordained, धनस्य दानं त्यागः व्यसनस्य निद्रादेः त्यागः परिहारः renunciation is gifting money, abstaining from vices like sleeping excessively, आर्षं धर्मोपदेशं च वेदशास्त्रविरोधिना । यस्तर्केणानुसंधनेन स धर्मं वेद नेतर, भरत्या सरस्वत्या by Sarasvati, poetry.

There are six questions. 1. Address a heavy load. भार. 2. To whom is Kama married? रत्या. 3. What is ordered for money and vice? त्याग. 4. Address fair complexion. गौर. 5. What do Koels make in Spring Season? रवं. The answers to all these questions added together form the answer to the last question. 6. What and how is obtained, which is not against the Vedas? भारत्यागौरवं, fame from poetry.

भार - रत्या - त्याग - गौर - रवं - भारत्यागौरवं

**का भासतेऽतिदेवता नलकूबरस्य**

**दृष्ट्वा विशिष्टगुणमाहुरमत्सराः ।**

**पश्यन्ति नेह पुरुषाः क्षयभाजि कस्यां**

**का प्राप्यते रयवता भरतस्थितिः का ।।**

**(कवीन्द्रकर्णाभरणं -3.8) 11 एकान्तरितशृङ्खला बन्धः**

अतिदयिता lover, मत्सराः jealous men, भाहि शोभस्व glorify, गवि sight, भरतानां नटानां actors, विता like birds, भावि हितं इष्टं good, what is desired.

The answers to five questions form एकक्षरपरिहारेण शृङ्खला बन्धः. From the answer to the last question, the middle letter out of a set of three is omitted just as a link is removed from a chain. 1. Who is Nalakubara's lover? रम्भा. 2. What do people say without jealousy of a highly endowed man? भाहि. 3. By the diminution of what do people not see? गवि. 4. What do you attain by speed? विता. The answers to all these questions added together



form the answer to the last question. 5. What is the position of actors?  
रङ्गभाविहिता.

रङ्गभाविहिता - रम्भा - भाहि - गवि - विता

ज्यायोगं वहति शरः क्व मोक्षकाले

कीदृक्षं भवति रजो वलैरुदस्तं ।

कीदृग्वा हरति वधूर्मनः क्व वद्वेः

सारथ्यं न भवति कीदृशे स्तने श्रीः ॥

(कवीन्द्रकर्णाभरणं -3.8) 12 एकान्तरितशृङ्खला बन्धः

मोक्षसमये बाणः पुङ्गावच्छेदेन ज्यासंयोगं प्राप्नोति । अश्वाभिरुत्वापितं रजः  
खम् आकाशं ईते गच्छति तच्छीलं खेरि भवति ॥ नवा युवतिर्वधूर्मनोहरा ।  
वाति अग्निसारथ्यं तदुद्दीपने हेतुत्वात् ॥ पुंसः पुरुषस्य नखे विषिद्धयति स्तने  
श्रीः शोभा न भवति । नायकनखव्रजाहितस्यैव तस्य शोभोदयम् ॥

The answers to five questions form एकाक्षरपरिहारेण शृङ्खला बन्धः. From the answer to the last question, the middle letter out of a set of three is omitted just as a link is removed from a chain. 1. At the time of death, why does the arrow appear with a bow? पुङ्गा. 2. Where does the dust from the army appear? खेरि. 3. What type of bride attracts the mind? नवा. 4. Who is the charioteer of Agni? वात. 5. In the absence of what type of mark are breasts not beautiful? पुंनखेवारिते, without the marks made by the nails of her lover.

पुंनखेवारिते - पुङ्गा - नवा - खेरि - वाते

सम्बोध्यो घ्राणगम्यो रुचिरयुवत्भिः परिष्वक्त काया?

सम्बोध्योराज्यपथ्यो रिपुनिवहरणे को रते कामिनीभिः ।  
सम्बोध्यो कः कृतो ग्लौकिरणगणनिभः श्लाघ्यते लोकतः कः ?  
सर्वान्तर्ब्राह्म सङ्गव्यपगत तनुकं किं समः स्यान्मुनीशः ॥

(अलङ्कारचिन्तामणि -2.112) 13 शृङ्खला बन्धः

The answers to six questions form शृङ्खला बन्धः. Joining them together like a chain, the second of the two letters forming the link, the last answer to the seventh question is obtained. The answer is given alongside each question. 1. Address smell. हे गन्ध. 2. Which delightful women left their bodies? हे धवाः. 3. Address the highway. हे वाह. 4. What is done during a battle as he dallies with women? हस. 5. Address the man who is praised in the world and is like rays of light? हे सम. 6. Who is the Muni with the body of Sarvantarbrahma? गन्धवाहसमः.

गन्ध - धवाः - वाह - हस - समः - गन्धवाहसमः

ब्रू कुतो ब्रह्मस्मरौ के रणशिरसि जिताः? केन जेत्रऽऽह विद्वान्?  
उद्यानं स्यान्न कीदृग्? जलधि जलमहो कीदृशं स्यान्न गम्यम्? ।  
को मां वक्तव्याह कृष्णः? क्व सति पटु वचः? स्यादुतः केन वृद्धिः?  
त्यज्यं कीदृग्तडागं? नतिमतिलघुका किं करोत्युत्कटकं किम्? ॥

(प्रश्नशतकं -6) 14 शृङ्खला बन्धः

There are 10 questions. 1. Address Brahma and Kama. हे वी. 2. Who are in the vanguard of battle? वीराः. 3. By whom did the Vidvan say the battle was won? राज्ञा. 4. How is a garden not? ज्ञ अवि ज्ञवि. 5. How is the Ocean not to be crossed? विनु. 6. How did Krishna tell his mother? नुद् आ नुदा. 7. How is a harsh word? दति. 8. By what is there an increase? तिपा. 9. How is a tank to be left? अपापं. Joining these answers together like a

chain, the second of the two letters forming the link, the last answer to the tenth question is obtained. 10 . What does a leader do? वीराज्ञा विनुदति पापं.

हे वी - वीराः - राज्ञा - ज्ञावि - विनु - नुद - दति - तिपा -  
अपापं - वीराज्ञा विनुदति पापं

## 79. रथपद गतिः

इतीक्षिता सुरैश्चक्रे या यमामममायया ।

महिषं पातु वो गौरी सायतासिसितायसा ॥

(काव्यालङ्कार -5.14) 1 रथपद गतिः

रथपदन्यायेन युक्पादयोरावृत्तिनिवृत्तिभ्यां पाठः ।

ईक्षिता watched by, यमामं यमगामिनं going to his death, अमायम opening, आयत दीर्घ long, असि sword, सित बद्ध bound , आयो अर्धागमो, अस्यति हिनस्ति kills.

Devi killed Mahishasura openly with her long sword in the presene of the Gods. The second and fourth lines are अनुलोमप्रतिलोम. This is Ratha Pada Nyaya.

तिर्यग् नरसुराकीर्णा भासतेननते सभा ।

त्वन्माहात्म्यात् कृताश्चर्य! या श्रिता ततताश्रिया ॥

(वीरस्तवन -9) 2 रथपद गतिः

The assembly is splendid. It is heard by men and Gods. By your greatness you have caused astonishment. I surrender to Jina.

तविषे लसत्यमोहाशय! चारुरुचायशः ।

शक्राली त्वन्नतेर्ज्ञानभासुराल्परा सुभा ॥

(वीरजिनस्तवन -13) 3 रथपद गतिः

तविष powerful.

With your great power you are shining. Your glory is wonderful. You are shining with knowledge. You are a friend of Indra. I bow to you!

जघान योऽघमन्हाय तममानं नमाम तम् ।

तथा यस्य मतिः कान्ता शावरागगरावशा ॥

(आनन्दलेखा -1.22) 4 रथपद गतिः

शाव impurity of a corpse.

I bow to Jina who destroys sins. My mind is dwelling on women and the poison of the impurity of corpses.

हित्वा मोहं य आत्मानं तरभावं बभार तम् ।

जिनं सुव्रतकं नौमि वर्णसारसारणवम् ॥

(चित्रबन्धस्तोत्रं -21) 5 रथपद गतिः

सुव्रत chaste.

I pray to Jina who dispels illusions, bears himself loftily, who is very chaste and who belongs to a high caste.

## 80. गजपद गतिः

This बन्ध is known both as गजपद गतिः and गजपद पाठः. It is sometimes contracted simply to गजपद. It is based on the movement of the four feet of an elephant.

ये नानाधीनावा धीरा नाधीवा राधीरा राजन् ।

किं नानाशं नाकं शं ते नाशंकन्तेऽशं ते तेजः ॥

(काव्यालङ्कार -5.16) 1 गजपद गतिः

उद्धारः

अत्र गजपदन्यायेन श्लोक उत्पद्यते । स च श्लोकगतप्रथमनवम-  
द्वितीयदशमतृतीयैकादशचतुर्थद्वादसादिक्रमेण उच्चेय इति ॥

प्रथम पादः - 1,9,2,10 : 3,11,4,12.

द्वितीय पादः - 5,13,6,14 : 7,15,8,16.

तृतीय पादः - 17,25,18,26 : 19,27,20,28.

चतुर्थ पादः - 21,29,22,30 : 23,31,24,32.

नाना आधि many afflictions, इन lord, आवाः protects, न अधीवाः does not associate with evil men but associates with straightforward minds, राधीयाः destroys evil, नानाशं satisfies many desires, शं happiness, good, अशं cause sorrow.

A man is praising the king's attendants. Oh King, these attendants endowed with good qualities are fit for enjoying different types of happiness as if in Heaven, for the reason that they protect the king who is mentally troubled in many ways. They have सत्त्वगुण. Hence they are free from deceit. They punish evil men. They are fearless. They have your good at heart. Rudrata. calls this Sloka गजपदपाठः. The four feet of an elephant are placed first on squares 1,9,2,10, on half of a chessboard where the squares are numbered from 1 to 32. Subsequent moves of the feet are in groups of four. 3,11,4,12; 5,13,6,14; 7,15,8,16; 17,25,18,16; 19,27,20,28; 21,29,22,30; 23,31,24,32. By following this pattern the entire

board is traversed and the original Sloka is resurrected.

1ये	3ना	5ना	7धी	9ना	11वा	13धी	15रा
2ना	4धी	6वा	8रा	10धी	12रा	14रा	16जन्
17किं	19ना	21ना	23शं	25ना	27कं	29शं	31ते
18ना	20शं	22कं	24ते	26शं	28ते	30ते	32जः

मारारारेतेराघाते सातेऽद्यासातेसा मा सेना ।

नादे नासादेनामानानादे सानाशादेशा ते ।।

(ईश्वरशतकं -97) 2 गजपद गतिः

हे अनादे Oh you without beginnning, तव सम्बन्धिनी सा भा दीप्तिः light, मे मम मारा my death, आराते enemy's, आघाते pit, अनाशः अविनाशः has no destruction, आदेशा order, तथा सेना नादे सति the noise of an army, सासास्था अद्यासा अद्यति अस्यति निवारयति सह, आशया आदेशः तस्य आशा दिक् direction of hope, तव आदेशेन मुक्तिः इत्याशयस्थानं my hope is that I will get Moksha by your orders.

Oh Isvara! You have no beginning. I have fallen in the pit of enemy, Mara. Save me! Your orders cannot be disobeyed even in the chaotic sound of an army. I get Moksha by your order. The metre is Vidyunmala. The movement is different from Rudrata. This verse is also असंयुक्तद्विस्वरं in आ and ए.

## 81. तुरगपद गतिः

This चित्रबन्धः is known both as तुरगपद गतिः and तुरगपद पाठः. It is sometimes contracted simply to तुरगपद. It is based on the successive movement of the four hooves of a horse facing East depicted on a grid of 32 squares so as to cover half a chessboard. Two different systems of numbering have been located. The derived Sloka can be identical with the original Sloka or may be an entirely new Sloka.

There are four divisions, चतुरङ्गबल, in an army and a game of chess- रथ chariot, गज elephant, तुरग horse and नर foot soldier. The movements of all the four in chess have been depicted in चित्रबन्धः. नर movement has been mentioned but it has not been possible to find an example.

तुरगपदरीत्या श्लोकाक्षरन्यासः

श्रीत्रिसत्रवविंशतित्रयजिनश्रीकण्ठषड्विंशती-

न्दूनाविंशतियुग्मपौषदशभावेकत्रयोविंशतिः ।

सत्रिंशद्विपसत्कलाभुवनतत्षड्वर्गवर्णाशुम-

त्सेनापक्षसुलक्षणस्वरसभासार्कद्विविंशाः शराः ॥

(काव्यकल्पलतावृत्तिः -3.5) 1

चतुर्भिः पादैः क्रमेण चत्वारः पादाः, प्रतिपादमष्टौ अङ्कस्थानानि । श्रीः  
एकः । जिनाः चतुर्विंशतिः । श्रीकण्ठा एकादश । इन्दुकलाः षोडश ।  
ऊनाविंशतिरेकोनविंशतिः । पौषदिनान्येकोनत्रिंशत् । भानि सप्तविंशतिः ।  
सत्रिंशदेकत्रिंशत् । सत्कलाः सप्तदश । भुवभानि चतुर्दश । तन्मुख्य एव  
वर्ण एकविंशतितमः । वर्गवर्णाः पञ्चविंशतिः । सेना अष्टादश । पक्षतिथयः  
पञ्चदश । लक्षणानि द्वात्रिंशत् । स्वराः सप्त । सभानि अष्टाविंशतिः ।  
सार्कस्त्रयोदश । द्विविंश द्वाविंशतिः । शराः पञ्च । शेषं सुगमम् ।



श्रीः Lakshmi, जिनाः Tirthankaras, श्रीकण्ठाः Rudras, इन्दुकलाः fraction of the Moon's disc, पौषदिनानि a month during December-January when the Moon is in the asterism Pushya, भानि manifestations, सत्कलाः fine arts, भुवभानि manifestations/illuminations of the world, तन्मुख्य important among them, वर्गवर्णाः syllables denoting the consonants in the alphabet, सेनाः armies in Mahabharata War, पक्षतिथयः days of the lunar month, लक्षणानि marks of a superior person, स्वराः musical notes, सभानि assemblies, सार्कः together with the Sun, शराः arrows of Kama.

This Sloka is a दुर्वाचक, one of the 64 कलाः of Vatsyayana. Ari Sinha was a Svetambar Jain who was a protege of King Vastupala (1250). He wrote a commentary on Amara Chandra's Kavyakalpalatavritti, a text book for budding poets. He had a penchant for composing दुर्वाचक, illustrated in this Sloka. Here every number is designated by a common word.

The moves are those of a knight in chess, called horse in Indian chess. The Sloka determines the sequence of the moves. The four lines of the Sloka are written in half of a chessboard with the squares numbered serially from 1 to 32. The order of the moves to cover the whole board is as follows. From this the reason for the irregular move of the knight is clear.

1	30	9	20	3	24	11	26
16	19	2	19	10	27	4	23
31	8	17	14	21	6	25	12
18	15	32	7	28	13	22	5

हयपदस्य रीत्यन्तरं

हदूयपीहिपैयिदायैपिहादुयादिहीपे ।

देहैपयूपूहूदयीपायेदैहेदीयुपूहु ॥

(काव्यकल्पलतावृत्तिः -3.5) 2 तुरगपदः

हयपद इति चत्वारो वर्णाः, श्लोकेऽपि चत्वारः पादाः, ततो यथाक्रममेकैकपादं प्रत्येकैकवर्णो ज्ञेयः । स्वरैरक्षरसंख्या ज्ञेया । अ आ इ ई उ ऊ ए ऐ,

इत्यष्टस्वराः । श्लोकपादे चाऽष्टवर्णाः । तथा - ह हा हि ही हु हू हे है, य या यि यी यु यू ये यै, प पा पि पी पु पू पे पै, द दा दि दी दु दू दे दै, अयं श्लोकः तुरगपदेन कृतो, हदूयपीत्यादि ।।

This Sloka is also a दुर्वाचक. As it stands, the Sloka is meaningless. This mnemonic is superb in its simplicity. This extremely elegant Sloka contains just four letters ह य प द which are the same as those in the name of the Bandha. Each letter represents a Pada. The first eight स्वराः, अ आ इ ई उ ऊ ए ऐ, represent the numerical position in the Pada. Thus each position in the grid is denoted by a character, a consonant combined with a vowel, instead of numbers from 1 to 32, which was done in the earlier Sloka. The diagram is the same for the following Slokas. This Sloka itself is in तुरगपद.

1ह	30दू	9य	20पी	3हि	24पै	11यि	26दा
16यै	19पि	2हा	29दु	10या	27दि	4ही	23पे
31दे	8है	17प	14यू	21पु	6हू	25द	12यी
18पा	15ये	32दै	7हे	28दी	13यु	22पू	5हु

तुरगपदपरिज्ञानाय श्लोकः

कशङ्गेनागभटाय तथखेवेजराघबे ।

षज्जथाढेपचेमेठे दोणसछलडेफडे ।। (काव्यालङ्कार - 5.15) 3

This Sloka is also a दुर्वाचक. Namisadhu, a Jain Bhikshu, wrote a commentary (1069) on Rudrata's Kavyalankara "for men of feeble intellect, ever on the lookout for primers and abstracts". He claims that his gloss is drawn up "in strict accordance with commentaries written by mighty men of

old". He gives this Sloka to remember the sequence of the steps of the horse. This mnemonic is much more difficult than Ari Sinha's. The consonants are listed numerically from 1 to 32, starting from the consonant क, to represent the square numbered 1 on the half chessboard, to the consonant ष, to represent the square numbered 32. See diagram later.

सेना लीलीलीना नाली लीनाना नानालीलीली ।

नालीनालीले नालीना लीलीली नानानानाली ।।

(काव्यालङ्कार -5.15) 4 तुरगपदः

लीलीलीना men devoted to Lila, न आली not false, लीनाना riding a chariot, नाना आली ली ली leader of men standing in different formations; general in charge of a battle formation, न आलीन आली not fruitless to devotees, ईले praise, ना man, आलीना संबद्धाः, लीलीली with kings who give happiness, नाना ना with many men, अनाली not a dunce.

I praise that army whose lord performs many Lilas and who never tells lies. The army has many chariots, where battle formations in Vyuhās are composed of many men. The king of that army loves his people. In that army are many kings. All of them in that army are wise. This Sloka is also द्यक्षरः. This verse by Rudrata is the earliest example now available.

The following diagram incorporates this Sloka, the previous one and the numbering system.

1		3		9		11
	2		4		10	12
8	6		16		14	
	7		5	15		13

क 1से	श 30ना	झे 9ली	ना 20ली	ग 3ली	भ 24ना	टा 11ना	य 26ली
त 16ली	थ 19ना	खे 2ना	वे 29ना	ज 10ना	रा 27ली	घ 4ली	बे 23ली
ष 31ना	जे 8ली	था 17ना	ढे 14ली	प 21ले	चे 6ना	मे 25ली	ठे 12ना
दो 18ली	ण 15ली	स 32ली	छ 7 ना	ल 28ना	डे 13ना	फ 22ना	डे 5ली

उद्धारः

क्रमात्पादचतुष्केऽस्य पङ्क्तिः परिलेखिते ।

तुरङ्गपदयातेन श्लोकोऽन्य उपजायते ।।

(सरस्वतीकण्ठाभरणं -2.307) 5

The four lines of the Sloka are written in proper order in four lines. When you go from one letter to the next, following the movement of the horse, you obtain a new Sloka.

बाला सुकालवाला का कान्तिलालकलालिता ।

सस्वा सुतवती सारा दर्पिका व्रतगर्धित ।।

(सरस्वतीकण्ठाभरणं -2.306) 6 तुरगपदः

बाला sixteen year old, कालवाला having black hair, लालक काकपक्ष, लालिता शोभिता glorious, सस्वा own wealth, व्रतगर्धित desirous of Vratas like marriage.

A maid is telling a Nayaka. Oh miser! This beautiful maid is sixteen years old. Her hair is black. She is resplendent with Kakapaksha, (curl on the forehead looking like a crow's feet), which enhances her looks. She has a son. She is well adorned. You are wealthy. So you accept her in your heart. Following तुरगपदन्याय this Sloka is transformed into another.

प्रस्तार श्लोकः

बाला ललिततीव्रस्वा सुकला रागतर्पिका ।

## सुदन्तिका वर्धितावासा काला तललासका ।।

(सरस्वतीकण्ठाभरणं -2.308) 7

This is a new Sloka derived from the one above. She is expert and pleasant, knows arts and can satisfy you with love. She has flashing white teeth. She can adorn your house. She can outshine all actors. You should enjoy her. The diagram is the same for both Slokas and most of the rest.

1बा	30ला	9सु	20का	3ल	24वा	11ला	26का
16का	19न्ति	2ला	29ल	10क	27ला	4लि	23ता
31स	8स्वा	17सु	14त	21व	6ती	25सा	12रा
18द	15र्षि	32का	7व्र	28त	13ग	22र्धि	5त

## भीमारारा रामा मारा मारारारा मारारामा ।

रामैरारारामा मारारारामामा मा मारा ।।

(ईश्वरशतकं -96) 8 तुरगपदः

हे भीम भगवन् Oh Bhagavan, रामा नायिका Nayika, अरा कुटिला आरा गतिः uneven steps, मरे मारणं death caused by love, मारस्य आराः चक्रधाराः ता राति तादृशी मारारारा like the arrows of Kama, मारारामा मारस्यारामा विश्रान्तिस्थानं resting place for Kama, रामा भवति धनेनेति यतः आरामा she will be your lover by inducement with money, रामारार रामस्य जामदग्नस्य आरं शतृसमूहः तस्य आरः भौमः मारारारामामा the ground occupied by the enemies of Parasu Rama, मा Lakshmi, तां रातीति तादृशी मारा such death.

Oh Isvara! The Nayika is moving with straggling steps. She will lead me to my death as she is the resting place for Kama. Oh Isvara, you are the

resting place for Parsurama's enemies, as they have been killed. This Sloka in विद्युन्माला वृत्तं is also त्र्यक्षरः. The diagram is different and not available.

स्थिरागसां सदाराध्या विहताकततामता ।

सत्पादुके सरासा मा रङ्गराजपदं नय ॥

(पादुकासहस्रं -929) 9 तुरगपदः

आगसां among sinners, विहत removed, अकततानि left unhappiness, अमता undesired, सरासा with Rasa.

Oh Paduka, who is always worshipped, who removes unhappiness and who is with Rasa, lead me to the feet of Rangaraja.

प्रस्तार श्लोकः

स्थिता समयराजत्पागतरा मादके गवि ।

दुरंहसां सन्नतादा साध्यातापकरासरा ॥ (पादुकासहस्रं -930) 10

राजत् shining, पा protect, रा gold, wealth, मादके (मोदके) joyous, गवि in Surya Mandala, दुरंहसां great sins, दा remove, साध्य possible, आसरा goes everywhere.

The worst sinners can benefit by worshipping the Paduka. Oh Paduka, lead me to the feet of Rangaraja (Vishnu). You ward off evil. You guard the righteous. You grant affluence to devotees. When the Lord walks, you make it easy for Him.

कलाकुला नीयभासालिनाऽमस्त्यंभनायना ।

विराविचापमारा न कोकनाकाप्यकुर्वत ॥

(चित्रप्रपञ्चं -56a) 11 तुरगपदः

कल बत tell me, आकुला विरह worried as her husband was away, कोकानां अकः स्वर्गः सूर्यः Sun, नीप Kadamba flowers, अलि bees, अंभवं शब्दं sound, अयनं प्राप्ति get, विरावी चापः drawn bow, मार Kama.

The Sakhi is asking the Nayika. "Tell me. You are troubled by Kama as your husband is away and the bees are buzzing excitingly among the Kadamba flowers, where the Sun's rays do not penetrate". The numbering of the steps here is slightly different from the previous ones. Visvesvara calls

this तुरगपदपाठः.

प्रस्तार श्लोकः

कमनीयतमाकारा कुम्भभानकुचाऽकलि ।

विकोनाला पर्वना परा सानाऽप्यस्त्यऽनाविला ॥

(चित्रप्रपञ्चं -57) 12

कमनीयतम अत्यन्तरमणीय very beautiful, अकलि दृष्टा saw, विगतं कं सुखं यस्याः सा विका bereft of happiness, कु न आलो भूषणं यस्याः सा कुनाला the earth is her ornament, रासाना वेदनया worry, पर्वना उत्सुकेन अना विला तत्संगमेन उद्विग्नत्वात् enthusiastic about joining her.

The Nayika is replying to the previous statement. "The Nayika has an exquisitely beautiful figure. I notice that her breasts are large and round like pots. Because of her distraction she is not wearing any ornaments. I am enthusiastic about her".

1क	32ला	9कु	20ला	3नी	24य	11भा	26सा
16लि	19ना	2म	29स्त्यं	10भ	27ना	4य	23ना
31वि	8रा	17वि	14चा	21प	6मा	25रा	12न
18को	15क	30 ना	7का	28प्य	13कु	22र्व	5त

पामराऽज्ञानतरिका छाया या संमताऽतुला ।

तापनोदनहासैका रमा नतधुराऽवतात् ॥

(लक्ष्मीसहस्रं -22.25) 13 तुरगपदः

प्रस्तार श्लोकः

पापसंहारिका रातु मनोज्ञा नतसंमता ।

ज्ञानयामा दयाज्ञाताऽच्छाऽमायाऽपापराऽदरा ॥

(लक्ष्मीसहस्रं -22.25) 14

May Rama, Lakshmi protect us! She is the boat to help low ignorant men to cross Samsara. She smiles and removes the hardships of Samsara. She is helpful to devotees.

Lakshmi destroys sins. She is delightful. She is pleased with devotees. She increases knowledge. She is famous for her pity, cleanliness, fearlessness and straightforwardness.

सरला रासभा तेऽस्ताक धा रसकृपाकरा ।

स्वर्णासना कलागीताभायतीभ्य तु तप्रम ॥

(चित्रकाव्यकौतुकं -50) 15 तुरगपदः

प्रस्तार श्लोकः

सरसकमलाभ्यर्णा लाकृतेस्तात नायक ।

सभाधारा कप्ररा भा गीता पातु सरस्वती ॥

(चित्रकाव्यकौतुकं -50) 16

अकं दुःखं sorrow, आभाया आयति gives, इभ्य elephants, लाकृतः सरला elegant, looking like the letter ला, रासे भातीति रासभा, धा धरणशीला can bear, कं सुखं प्रतीति कप्ररा bestow happiness.

This and the previous Sloka form a युग्मक. A Sakhi saw Krishna stealing at night and said this. Oh Lord Krishna, you are free from sorrow. You are rich because of being praised by songs full of charm. You know the real meaning of theft. You are simple and full of रास. You can support the whole world. Beside you is Lakshmi, who is a mine of compassion. You are the pillar of all assemblies. You confer happiness. You are praised by wise men.

चतुरङ्गाश्वपदपूरणश्लोकः.

सहसा दितसेनाशा तयासे साहितद्युता ।

यातावित्रस्तरासाद्धा सभामा तदनन्तमित् ॥

(हरविजयं -43.146) 17 चतुरङ्गाश्वपदपूरणः

सहसा by force, दिताः cut, अहितद्युता enemy's prosperity, याता followed,



अवित्रस्तरासा roaring fearlessly like a lion, अद्धा certainly, सभामा with anger.

This Sloka is part of a तिलकं, composite three verses, describing Vainayaki's fight with Daitya Suchiroma. The Goddess Vainayaki roared fearlessly like a lion and, with anger, certainly destroyed the enemy's prosperity by her strength. It has not been possible to decipher the moves in this Bandha.

**प्रस्तार श्लोकः**

**भासेद्धाहाततनना सादिमायादसेविता ।**

**सासहस्ततयाशान्तसाराहितसमिद्युता ॥ (हरविजयं -43.145) 18**

भासेद्धा प्रमया समृद्धा filled with correct notions, अहातं तननमासादयति लभते wide extension, विस्तीर्णा या माया तां दयन्ते रक्षयन्ति ये महादैत्यास्तैः सेविता served by great Daityas who protect with widespread Maya, साहस्ततया सप्रासकरत्वेन अन्तसारा सततोत्कर्षा very enthusiastic having a bow in her hand, अहितसमिद्रिपुभिः सह with enemies.

Vainayaki holding a bow in her hand was very enthusiastic and had correct notions. She extended herself widely against Daitya Suchiroma who was served by great Daityas who were protected by Maya. The diagram is not available.

**वरतास्थिरसामन्त सारतातिसमाहित ।**

**सुकृताक्तासन स्वाज्ञादमाससुमतावसि ॥ 19**

**त्वमद्य भव्य साज्ञत्वानुकृताप्राप्य सद्वर ।**

**नाम सुस्थिर मोक्षाय ममाधिरिति सा तथा ॥**

**(ईश्वरशतकं -83, 84) 20 चतुरङ्गाश्वपादपूरणः**

**एतदुक्तचतुरङ्गाश्वपादपूरणश्लोकयुगलकम् ।**

वरता प्रधान्येन by its importance, स्थिर सामन्ताः permanent retainers, सारता उत्कृष्टत्वेन अतिसमाहित very complacent, सुकृतेन धर्मेण आक्तं सेवितं आसनं यस्य whose seat is served by Dharma, स्वाज्ञा शोभना आज्ञा good orders, आसः तेन शोभना मता अनुमता considered glorious. मां त्वं रक्षसि protect me, साज्ञातमुत्कृत

साज्ञत्वस्य यदनुद्धृतमनुकरणं तेन प्राप्य obtained by following your orders, सद्गर  
सतां वर best, आधि: मनोरुक् worry, mental disease.

Oh Sambhu! You have permanent servants. You are composed  
since your seat is served by Dharma. Your orders are considered wonderful.

Protect me as I am worried about Moksha! You are the best. The  
diagram, possibly covering a full chessboard, is different and is not available.

तरसाऽता दयाराऽखरामामोद्यदरापहा ।

क्षणमा भाक्षिहाऽलेपा रक्षतु प्राज्यति प्रति ।।

(चित्रकाव्यं -103) 21 चतुरङ्गाश्वपदपूरणः

अता कोपशून्या without anger, दयारा with compassion, अखरा अतीक्ष्णा with dull  
edges, अमया अविद्यया उद्यन् यं अरः यानाभावः तं अपहन्ति दुरोद्यदरापहा removes  
travel caused by ignorance, क्षणमा उत्सवप्रिया क्षण उत्सवश्रीः likes festivals,  
भाक्षिहा अलेपा गर्वशून्या without pride, प्रति मुहुर्मुहुः again and again.

Oh Lakshmi! Protect me in all ways! You are without anger or  
pride. You dazzle by your brilliance. You are fond of festivals. You  
prevent travel caused by ignorance. The Sloka is written twice on a  
chessboard. Two Slokas are derived instead of one as before. The  
numbering of the squares is as below. The letters numbered in green form  
one derived Sloka. The letters in red form the second derived Sloka.

1	1	9	13	3	3	11	7
16	12	2	2	10	6	4	4
16	8	10	14	14	6	8	12
11	15	15	7	9	13	5	5
17	30	29	20	19	24	23	26
32	17	18	29	26	27	20	23
31	28	19	30	21	22	25	24
18	31	32	27	28	25	22	21

प्रस्तार श्लोकाः

तमोदपतिहा प्राणसादरा पातिभाक्षरा ।

मारमाता क्षिप्रहाया लेखराज्ययद्य रक्षतु ।।

(चित्रकाव्यं -103) 22

तमोदा: Asuras, पा प्रसन्ना calm, हाया हे हरौ अयः शुभावहविधिः यस्या सा who rests on Hari.

May Lakshmi protect me! She kills Asura chiefs. She is calm, radiant and permanent. She is the mother of Kama. She rests on Hari. She is the Empress of gods.

रद्ययाहाप्रराखलेज्य मारमाताक्षितुक्ष ।

तमोदपति हारापातिद प्राणसाभाक्षरा ।।

(चित्रकाव्यं -103) 23

The meaning is the same as before.

1 त	1र	9सा	13 ता	3द	3या	11रा	7ख
16रा	12मा	2मो	2द्य	10द	6रा	4 प	4हा
16क्ष	8ण	10मा	14भा	14क्षि	6हा	8ले	12पा
11र	15क्ष	15तु	7प्रा	9ज्य	13ति	5प्र	5ति
17त	30र	29सा	20ता	19द	24या	23रा	26ख
32रा	17मा	18मो	29द्य	26द	27रा	20प	23हा
31क्ष	28ण	19मा	30भा	21क्षि	22हा	25ले	24पा
18र	31क्ष	32तु	27प्रा	28ज्य	25ति	22प्र	21ति

नाडीरामोऽब्धिभूर्नेत्रदृग्भूवर्णोऽग्निकन्यका ।

भूसरोऽङ्घ्रिगजो वर्धिवाजी सायककन्यका ।। 24

कर्मस्वरः सिद्धिगजो नदीशत्रुर्गजाम्बुधिः ।

तर्करामः पापचन्द्रो नदीनेत्रं शरानलः ।। 25

कारकेन्दुर्दन्तिनेत्रं मुनिवार्धी रमारसः ।  
 मुनिलक्ष्मीः पाण्डवार्वा प्रश्नकाव्यं युगे रसः ॥ 26  
 मूर्तिगन्धश्चन्द्रमुनिर्नेत्रबाणो युगाम्बुधः ।  
 मूर्तिर्नेत्रं चन्द्रचन्द्रो नेत्रमूर्तिः क्षमाशरः ॥ 27  
 बाहुद्वीपो वार्धिलक्ष्मीः कालतर्कोऽङ्घ्रिसागरः ।  
 भूमिनेत्रं कालचन्द्रो वार्धिकालो बलाम्बुधिः ॥ 28  
 कन्याकुचो द्वीपचन्द्रो गजशक्तिर्नदीशरः ।  
 लक्ष्मीमुनिस्तर्कलक्ष्मीः कन्यतर्को नदीमुनिः ॥ 29  
 कन्यालक्ष्मीर्बलबलं गजकन्या नदीगुणः ।  
 लक्ष्मीचन्द्रस्तर्कनेत्रं कन्यावार्धिर्युगद्वयम् ॥ 30  
 करचन्द्रो भूमिशक्तिः शक्तिवार्धिर्हनूरसः ।  
 भूमिदन्ती शक्तिमुनिर्मकरालयकन्यका ॥ 31

(मन्दामरन्दचम्पू -6.13) 32

अत्र वीधीबोधिकाद्या संख्यान्या गृहबोधिका । संख्यापर्यायकथनं  
 शेषबिन्दौभविष्यति । घोटीगतिक्रमादेवं चतुरङ्गगृहेषु च । निरन्तरं लघुगुरू-  
 ण्यक्षराणि न्यसेद्यथा । दण्ड-पार्श्व-वर्तुल-कोण-गत्याद्याकारभेदेनानेके भेदा  
 उह्याः । एवं मयूर-क्षीर-हार-बन्धादयोऽपि ॥

The eight Slokas describe the position of the pieces and their movement on a chessboard of 64 squares. By following Turaga Pada, starting with Laghu or Guru letters, five new Slokas are derived. These are in पञ्चचामर, प्रमाणिका, समानिका and उपचामर metres. Different shapes result by following vertical, side, circular, angular and Turaga Pada moves. मयूर, क्षीर हार बन्धाः are also there. The diagram is not available.

## 82. काकपद गतिः

काकस्येव पदं त्र्यस्रं यत्तत्काकपदं मतम् ।

In Kakapada Bandha, the shape is like the three claws of a crow.

Dharma Dasa Suri, in his Vidagdhamukhamandanam poses three questions for which the answer is in काकपद.

कुतः कः स्यात्कीदृक्कथय विषवैद्यः स्फुटमिदं?

रिपोः कः कीदृक्षो भवति वशगः? कश्च कलभः?

प्रवीणः सम्बोध्यः सुभग! वद कौ रत्नवचनौ?

सुरूपे विख्यातिं जगति महतीं का गतवती? ।।

(विदग्धमुखमण्डनं -3.16) 1 काकपद बन्धः

ना man, अगद antidotes to snake poisons, नाग elephant, कलभः baby elephant.

The three questions are:

1. Who, why and how did he became a snake charmer? Tell me the answer clearly. The answer is नागदस्तः, a man who is interested in antidotes to poisons.

2. Whose enemy comes under control and how? The answer is नागतनयः, the son of an elephant, which can be split up as ना अगत नयः, a man bereft of Niti.

3. How is an expert to be addressed? The answer is नागरमणी, which is नागर मणी, jewel among townsmen or split up as नाग रमणी, beautiful woman among Nagas, a semi-divine people. The answers to the questions in the प्रश्नोत्तर श्लोक are written in the form of a crow's claw with three talons.

ना  
 ग  
 द र  
 र त म  
 तः न णी  
 यः

उद्धारः

त्रितयान्वयि पाष्ण्यक्षरयुगं त्रिशाखं तु काकपदम् ।

मिलितसमविषमवर्णा गोमूत्री विलिखितोर्ध्वाधः ॥

(कवीन्द्रकर्णाभरणं -3.4) 2

Kakapada has three branches after two letters.

तर्केषु व्यदधामहं किमु कुतः कान्वीक्ष्य मीमींसकां-

स्तत्तद्भावविपर्ययः कथमयं पश्यस्यलीन्कीदृशान् ।

कीदृक्षः पुरुषोऽतिनीतिनिपुणैः कित्र व्यवस्थाप्यते

किं जन्यो वदयो युधिष्ठिरसदोवृत्तिर्विशेषो महान् ॥

(कवीन्द्रकर्णाभरणं -3.4) 3 काकपद बन्धः

समवायतः समयकृतः समयाहितः

Mimamsakas with समवाय doctrine face those who disagree with it while logicians do not face them so. That means I have cleverly established the meaning of the word समवायपदं. Where does the result of the feeling of happiness come from? The answer is समयेनकृतं, caused by time, समयकृतं. Good friends keep you in the midst of time when they know Niti, समयहितं. The speciality of Yudhishtira's समवृत्ति was learnt by Maya with gifts.

स  
म  
य या  
कृ वा हि  
तः यः तः

## IX. पशु-पादप चित्रं

### 83. नर बन्धः

दुष्टसंहार सत्काम महत्सु विलसद्वय ।

ममत्वं शरणं भूयाः रतपूत रमापते ॥ (चित्रकाव्यं -35) 1 नर बन्धः

रतपूत रतानां स्वविषयक रागवतां पूत परिशुद्धिकर cleansing men interested in selfish matters.

Oh Narayana! You are my refuge. You perform great good deeds.  
You kill even men and purify those interested in selfish matters.





## 84. नारी बन्धः

पद्मनाभ भनाथास्य भगवन् पाहि मानघ ।

घनमाहिश भोयान कलभाशु शुभालक ॥

(चित्रकाव्यं -91) 1 नारी बन्धः

घनमा सर्वज्ञ know all, अहिश शेषशायिन् resting on Adi Sesha, यानकलभ movement like a baby elephant, आशु रक्ष protect.

Oh Padmanabha! Protect me! Your movement is majestic like that of a baby elephant. You know everything. The fourth Pada is अनुलोम-प्रतिलोम. The diagram is similar to नर बन्धः.

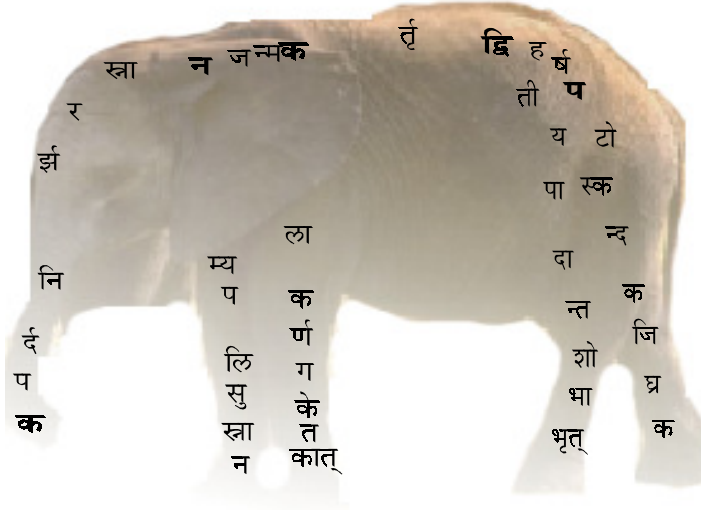
## 85. गज बन्धः

कपर्दनिर्झरस्नान जन्मकर्तृद्विहर्षप ।  
नम्यपद्धलिसुस्नान कलाकर्णगकेतकात् ॥ 1  
द्वितीयपादान्तशोभाभृत् पटो स्कन्दकजिघ्रक ।  
कनकद्विप कल्याणं आदिपूज्य परं कुरु ॥

(चित्रकाव्यकौतुकं -53) 2 गज बन्धः

जटाजूट matted locks of hair, निर्झर spray, कला Parvati's maid, केतक a flower, पट capable.

Oh Ganesa! You bathe in the spray of Ganga falling from your father's matted locks of hair. You delight your parents. You are covered in the dust raised by the bowed heads of your devotees. When a Ketaka flower fell from Kala's head on you, it looked like a second tusk. You smell the fragrance of the head of Kartikeya. Please give me the best of happiness! The letters कनकद्विप are not separate but are part of other words.



राजाभास्या भासमानस्वर्णकर्णस्वपिस्वरा ।

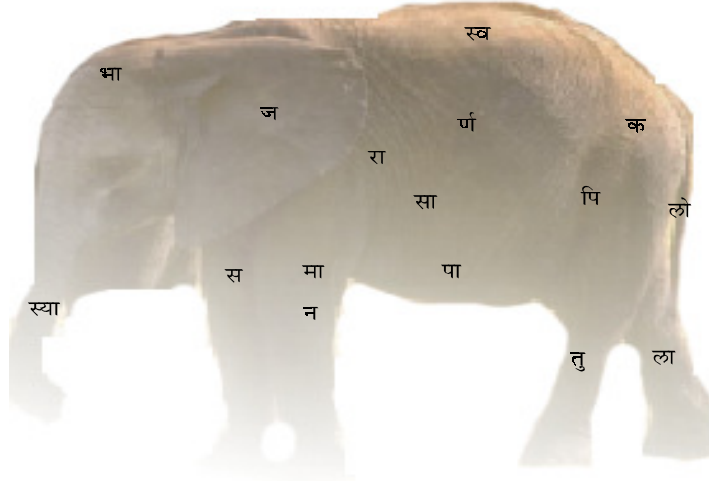
सारापाला पातु लोला सा पिकस्वनमासरा ॥

(मन्दामरन्दचम्पू -5.7) 3 गज बन्धः

राजा Chandra, राजाभास्या चन्द्रमुखी face bright like the Moon, भासमाना shining, स्वयमस्तीति स्वपि own, कर्णयोः स्वपि कर्णसंबन्धी भूषणं ear-ornament, स्वर्णकर्णस्वपिस्वरा sound of jingling ear-ornaments , सारापाला with pearls, पातु लोला सा may she save me, पिकस्वनमासरा whose voice is like a cuckoo's, स्वरः गानं भूषणं वा singing or speech, स्वर्णं has gold.

अन्यत्र - सुष्टु अर्णाः वर्णानि यस्मिन्सः स्वर्णः has wellformed letters, स्वर्णौ च कर्णस्वपिस्वरौ च भासमानौ सुवर्णमयकर्णभूषणा शोभनाक्षरयुक्त भाषणे यस्याः सा , अराणामिमरं चक्रं तेन आसमन्तात्पालयतीति अरापालो विष्णुः Vishnu, तेन सहिता सारापाला with Vishnu, स्वनस्य मा संपत् wealth, तस्याः सरः माला garland, पिकस्य स्वनमासर इव स्वन मासरो यस्याः सा तथोक्त लोला अस्थिरा whose speech is like a cuckoo's, लक्ष्मी पातु रक्षतु may Lakshmi protect.

There are two meanings for this verse. 1. The maiden's face is shining like the Moon. Her voice is sweet like a cuckoo's. Her speech and songs are like gold and pearl ornaments. She is unsteady. May she save me by being my companion. 2. Lakshmi speaks splendidly like her jingling gold ear-ornaments. She is with Vishnu. Her voice is like a cuckoo's. She is fickle. May she protect me! Sri Krishna Kavi calls this Sloka गजबन्धः.



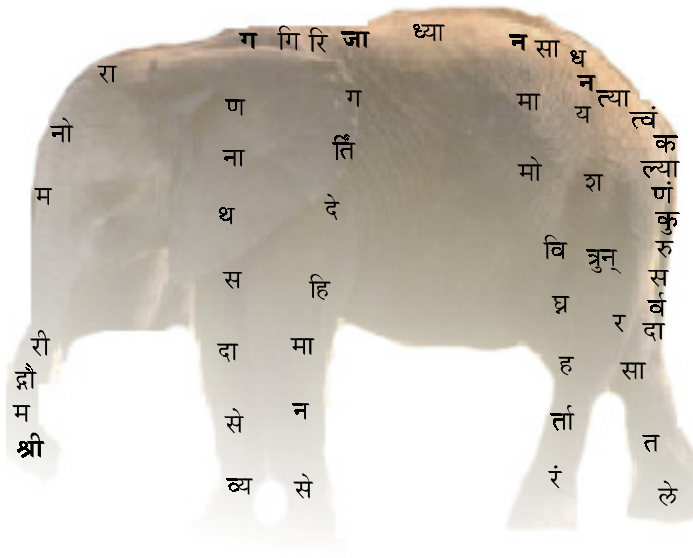
श्रीमद्गौरीमनोराग गिरिजाध्यानसादन ।

गणनाथ सदासेव्य जागरितुं देहि मानसे ॥ 4

नमानो विघ्नहतरिं नार्यशत्रुन् रसातले ।

श्रीगजानन लत्या त्वं कल्याणं कुरु सर्वदा ॥

(चित्रबन्धकाव्य) 5 गज बन्धः

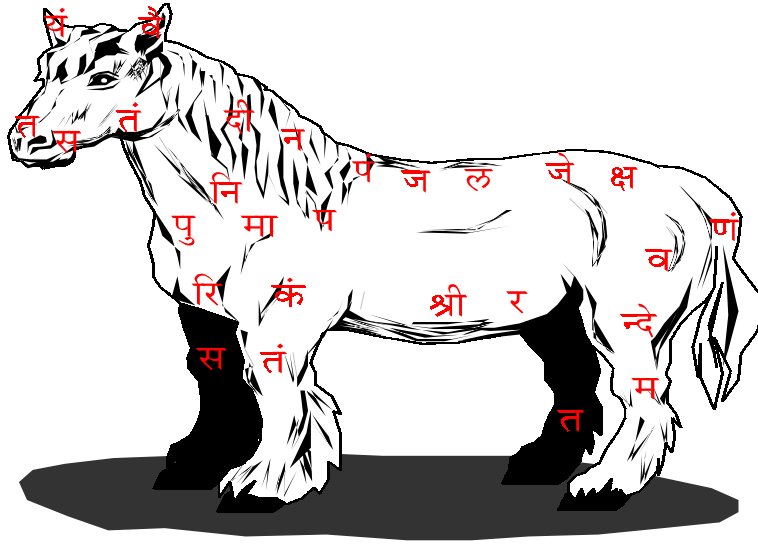


## 86. तुरग बन्धः

वन्दे मन्देतरश्रीकं तं कंसरिपुमाप मा ।  
मानितं सततं यं वै दीनपं जलजेक्षणम् ॥

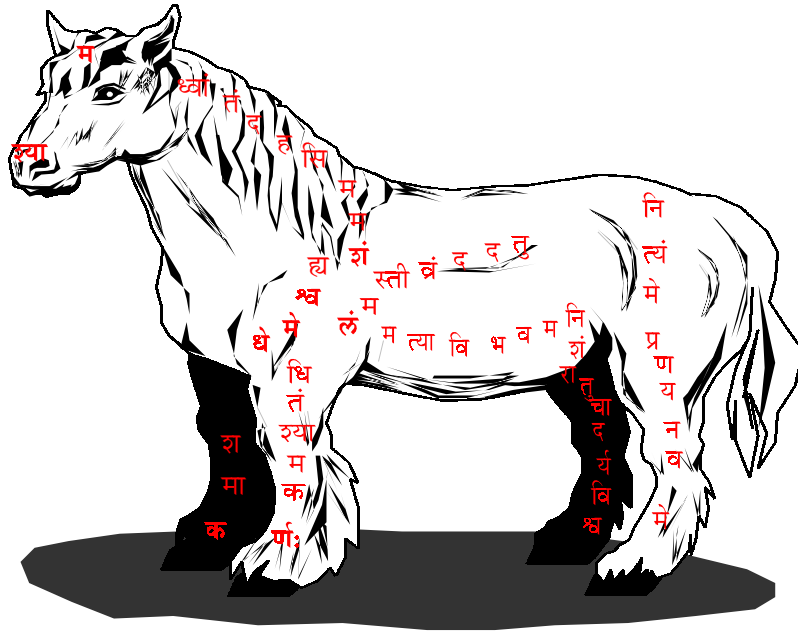
(चित्रकाव्यं -34) 1 तुरग बन्धः

I pray to Narayana, the enemy of Kamsa, whom Lakshmi married.  
He has eyes like lotuses. He pities the poor and is always respected.



श्यामं ध्वान्तं वहसि मम शं ह्याश्वमेधेशमाक  
मेऽश्वस्तीव्रं ददतु शमलं मेधितं श्यामकर्णः ।  
णेऽलं मत्याविभवमनिशं यतु चयि विश्व  
शं नित्यं मे प्रणय नयने श्यामकर्णोषश्वमेधे ॥

(चित्रबन्धकाव्य) 2 तुरग बन्धः



## 87. खुर बन्धः

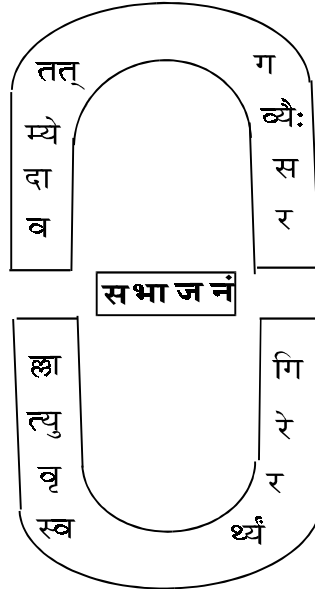
सभा-जनं वदाम्येतत् गव्यैः सरस-भाजनम् ।

सभाजनं गिरेरर्थ्यं स्ववृत्युल्लास-भाजनम् ॥

(यादवाभ्युदयं -6.52) 1 खुर बन्धः

खुर hoof, सभा-जनं सभायां स्थितं जनं men in the assembly, गव्य milk, curds, butter, सरस with liquids, भाजनं food, स्ववृत्ति योगक्षेमं wellbeing, उल्लास अभिवृद्धि increase, भाजनं प्रापकं bringing about, सभाजनं प्रीणनं please, अर्थ्यघ request Nanda.

I say this to the men in this assembly, "For bringing about an increase in our wellbeing you should request Nanda to propitiate the Mountain with milk, curds and butter". This Sloka is also Yamakam with सभाजनं occuring four times.



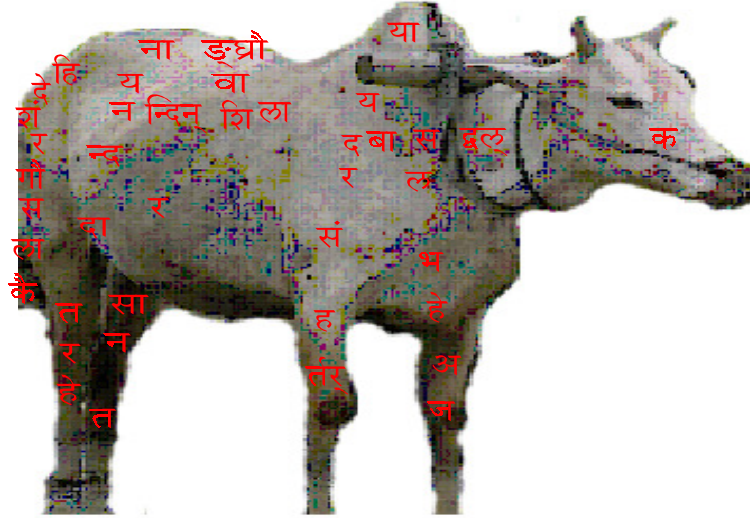
## 88. नन्दि बन्धः

नयनानन्ददातर हे शिवाङ्घ्रौ शिरसा नत ।  
दयया दरसंहर्तर् लसद्वल्लभ हे अज ।  
कैलासगौर शं देहि नन्दिन् शिलादबालक ॥

(चित्रकाव्यकौतुकं -54) 1 नन्दि बन्धः

शिलाद Muni Silada, Nandi's father.

Oh Nandi! Oh son of Silada! You give pleasure at sight. You bow to Siva's feet. You remove fear. You are pleasant. You are white in colour like Kailasa Mountain. Give me a good life!

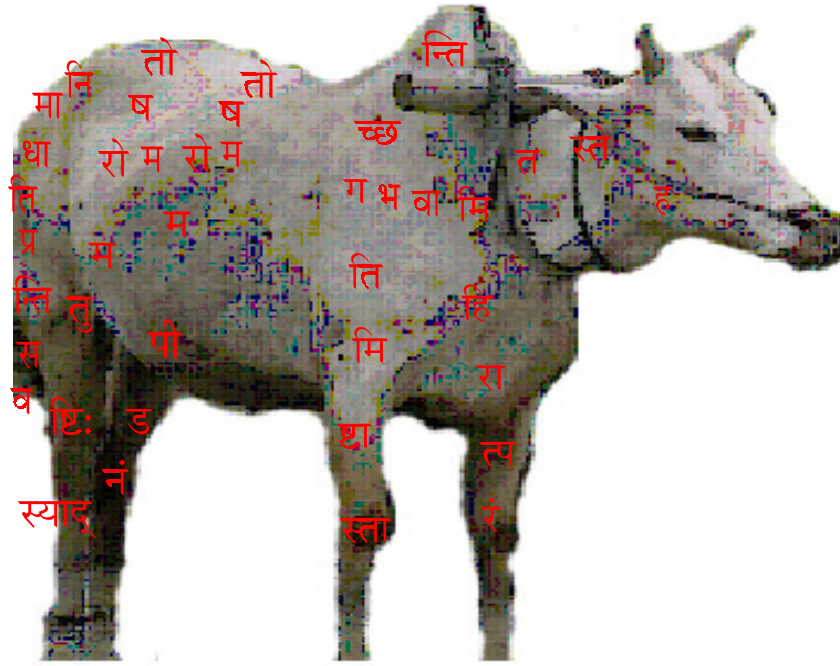




रोषती रोमतुष्टिः स्याद् रोषतो रोमपीडनम् ।  
गच्छन्ति गतिमिष्टास्त्रामितस्ते मिहिरात्परम् ॥  
वसन्ति प्रतिघामानि रोमरोम भवामिह ॥

(चित्रबन्धकाव्यं) 2 नन्दि बन्धः

Damodara Kavi calls this गो बन्धः.



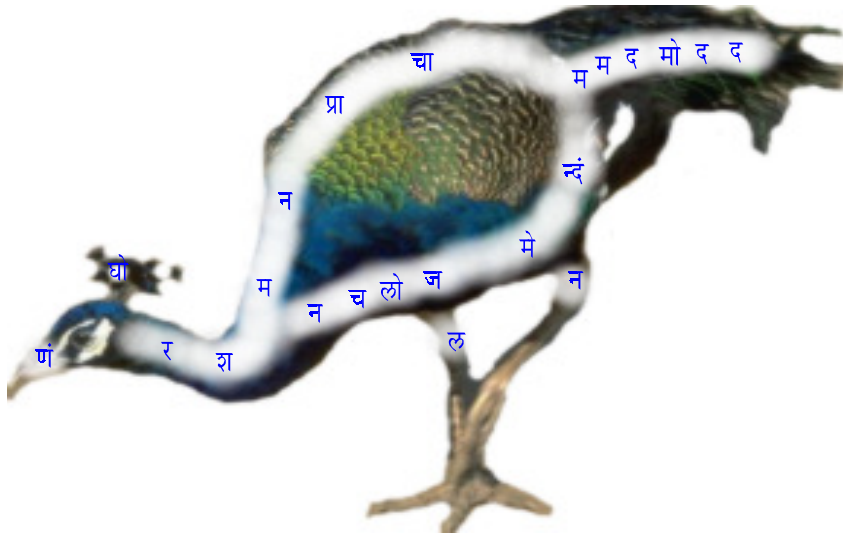
## 89. मयूर बन्धः

ददमोदम मन्दं मे नमे जलजलोचन ।

शरणं घोरशमन प्राचाममदमो दद ॥ (चित्रकाव्यं -93) 1 मयूर बन्धः

घोराशमन क्रूर राक्षसादिनाशक kill cruel people like Rakshasas, प्राचां devotees.

Oh Narayana! Give me Moksha! Your eyes are like lotuses. You kill terrible Rakshasa. You give happiness without pride to your devotees. I have no protection except you.



## 90. हंस बन्धः

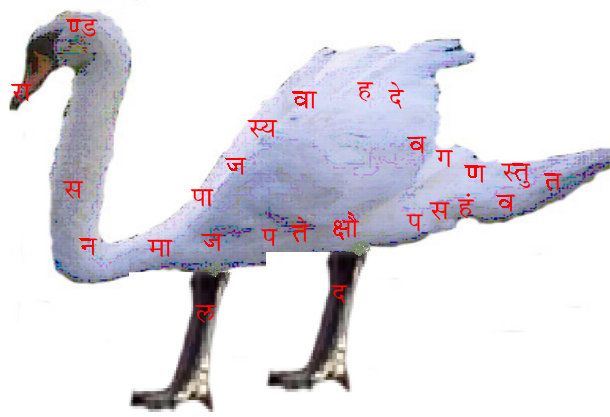
तव हंसपते पक्षौ दक्षौ जलजमानस ।

पाण्डराराण्डपाजस्य वाह देवगणस्तुत ॥

(चित्रकाव्यं -92) 1 हंस बन्धः

जलजमानस love lotuses, पाण्डर सुभ्रशरीर clean body, अर शीघ्रगामिन् fast, अण्डपाजस्य Brahma's, पक्षौ wings.

This Sloka in Hamsa Bandha concerns a Hamsa, swan. Oh Hamsa! You are fond of lotuses. You have a clean body. You move fast, You are Brahma's Vahana. You are praised by Gods.



## 91. वृश्चिक बन्धः

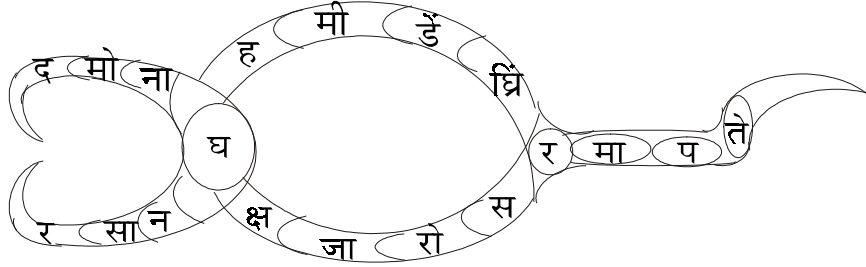
तेऽपमार सरोजाक्ष घनसाररसानघ ।

घनामोदद मोनाघहमीडेऽघ्नि रमापते ॥

(चित्रकाव्यं -98) 1 वृश्चिक बन्धः

वृश्चिक scorpion, अपमार अमृत्यो without death, घनसार camphor, घनामोद always happy, मोनाघहं मया ज्ञानेन ऊनानां हीनानां अघं पापं हन्ति destroy the sin of ignorance, ते अंघ्रि ईडे I praise your feet.

Oh Vishnu! I praise your feet. You do not die. You are fragrant like camphor. You are always happy. You destroy the sin of ignorance and other sins. तेऽपमार, घनसार, घनामोद are अनुलोमप्रतिलोम and form the twin claws and tail with घ and र common.



## 92. मत्स्य बन्धः

राघवाग्निभिया भिन्ना सिन्धुबन्धुमविन्दत ।

तदप्यजीवनवती परवीरचमूरभूत् ॥

(साहित्यरत्नाकर -6.25) 1 मत्स्य बन्धः

सिन्धुबन्धु Samudra, अविन्दित did not get, अजीवनवती without water or life, भिन्ना made to run away.

From fear of Rama's fiery anger, Samudra ran away. The enemy army was without water and life.

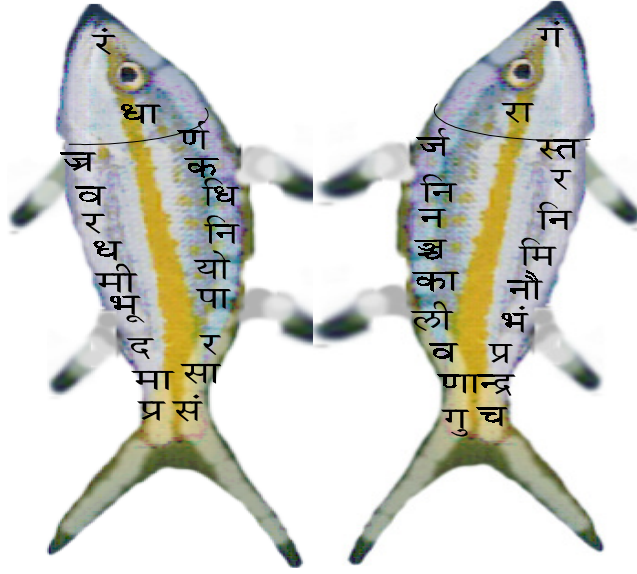


प्रमादभूमीधरवज्रधारं संसारपायोनिधिकर्णधारम् ।

गुणावलीकाञ्चननिर्जराग चन्द्रप्रभं नौमि निरस्तरागम् ॥

(चन्द्रप्रभास्वामिस्तवन -4) 2 मत्स्ययुगल बन्धः

I pray to Chandraprabhasvami, who is without attachment. He has Vajrayudha to kill enemy kings, who tread the path of Samsara . He has all good qualities.

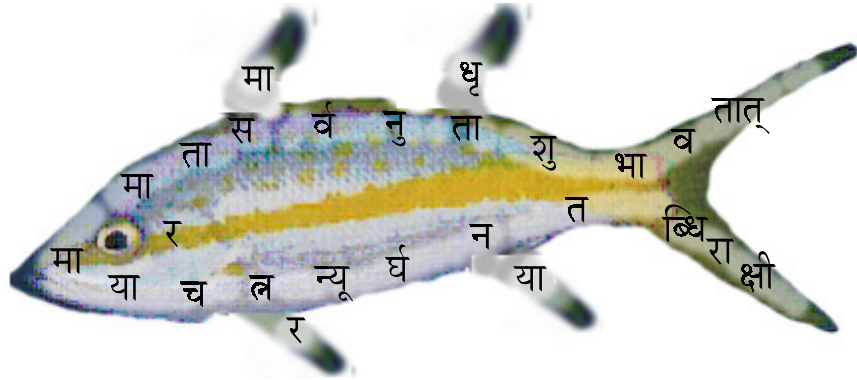


क्षीराब्धितनयानर्घन्यूत्तरत्नचया रमा ।

मारमाताऽसमा सर्वनुता धृता शुभावतात् ।।

(चित्रकाव्यं -97) 3 मत्स्य बन्धः

Lakshmi is the daughter of the Ocean. She is the mother of Kama .  
She is like a fresh gemstone. May she produce happiness for me!



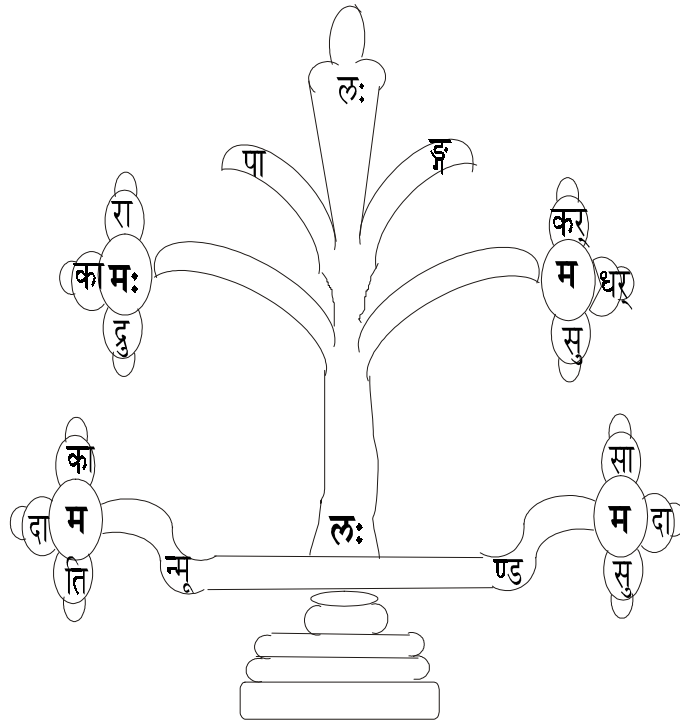
### 93. वृक्ष बन्धः

रामः कामद्रुमः पालः कर्मधर्मसुमङ्गलः ।

कामदामतिमन्मूलः सामदामसुमण्डलः ॥

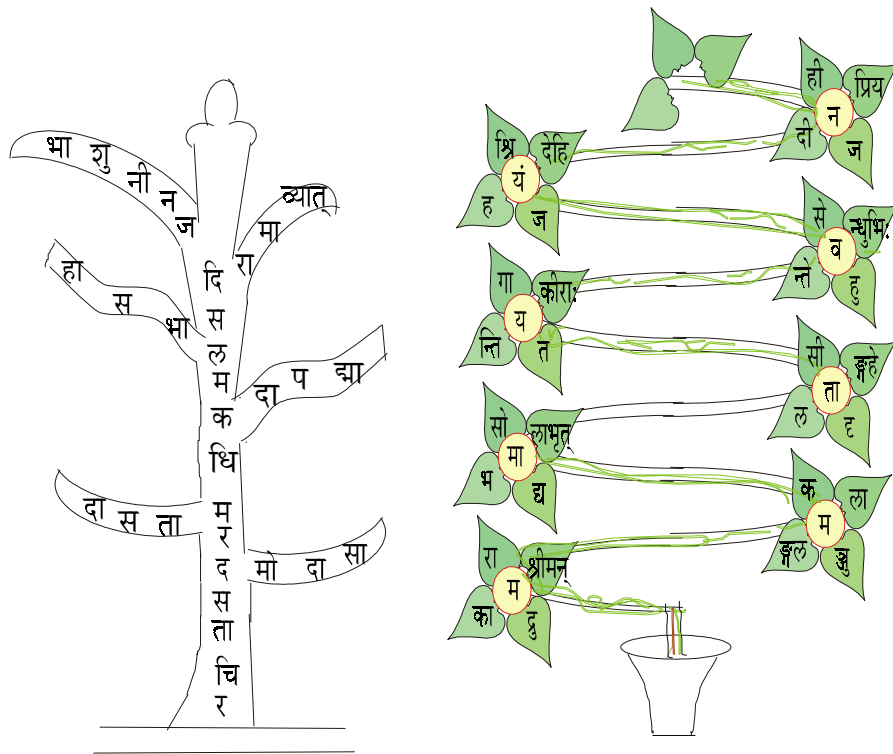
(चित्रकाव्यकौतुकं -44) 1 वृक्ष बन्धः

May Rama, who is auspicious in action and Dharma, who is like a Kalpavriksha, who is the root of all gifts, who has both Sama and Dama, protect us!









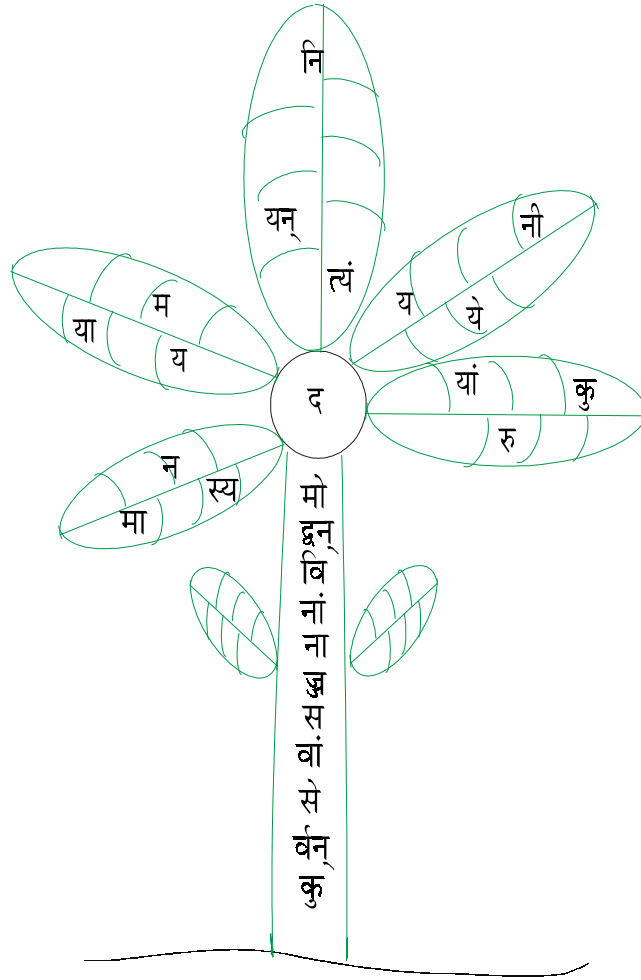
(चित्रकाव्यकौतुकं -34) 5 लता बन्धः

## 94. कदली बन्धः

कुर्वन् सेवां सज्जनानां विद्वन् मोदस्य मानद ।

दयया मदयन् नित्यं दयनीये दयां कुरु ॥

कदली banana plant.

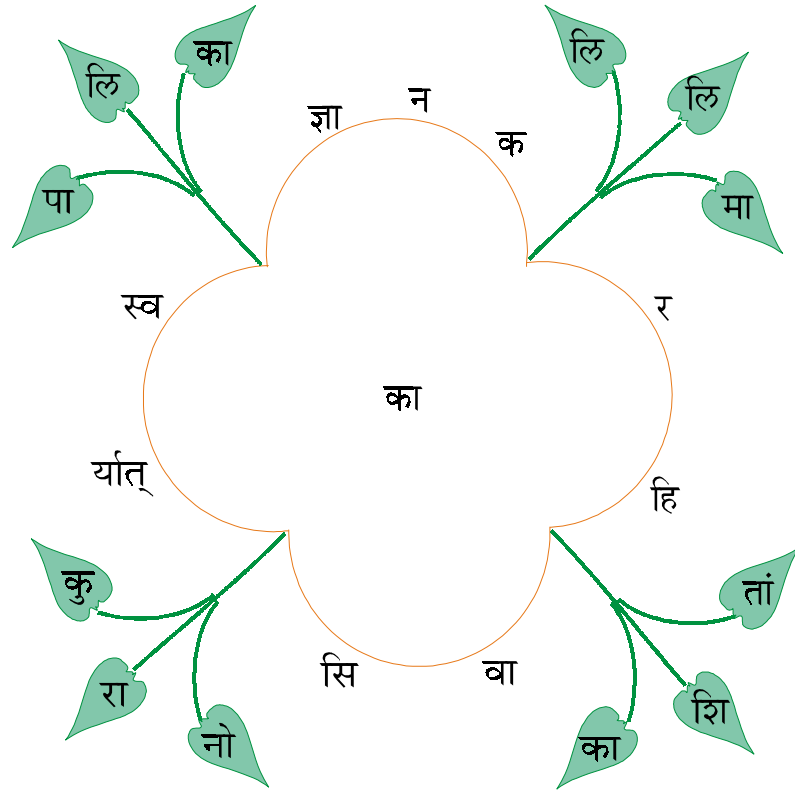


## 95. पुष्प बन्धः

कालिका ज्ञानकलिकां कालिमरहितांशिकाम् ।

काशिकावासिनो राकाकारां कुर्यात् स्वपालिका ॥

(चित्रालङ्कारचन्द्रिका) 1 पुष्प बन्धः



## 96. गुच्छ बन्धः

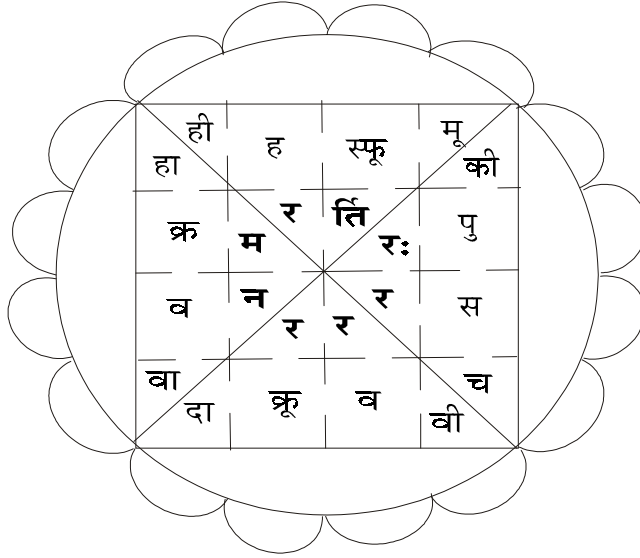
हारहीरहरस्फूर्तिमूर्तिकीर्तिपुरःसर ।

चरवीरवर! क्रूरदानवानवनक्रम ॥

(साहित्यरत्नाकर -6.24) 1 गुच्छ बन्धः

अनवनं संहारं killing.

Oh Rama, bravest of men! With your very lustrous fame like a pearl necklace, kill the cruel Danavas. The diagram is unusual.



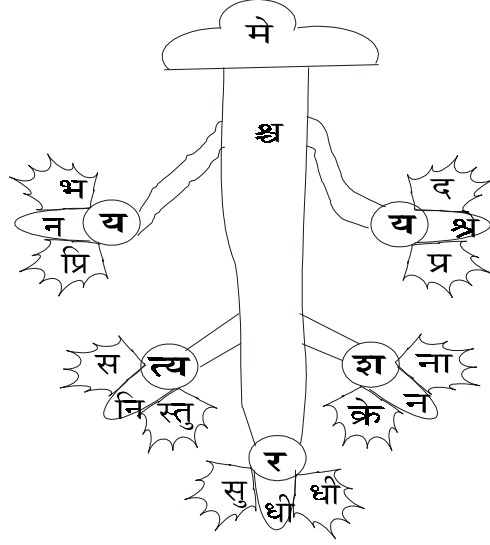
धीर धीर सुरस्तुत्य नित्य सत्य नयप्रिय ।

भयनाशन शक्रेश दय श्रेयः प्रयश्च मे ॥

(चित्रकाव्यं -95) 2 गुच्छ बन्धः

Oh Narayana, lord of Indra! You are praised by Gods. You love Nyaya. You tell the truth always. You destroy fear. Have pity on me and

give me glory!



सुप्रज्ञानतसारज्ञ सकृतान्ततनुव्यय ।

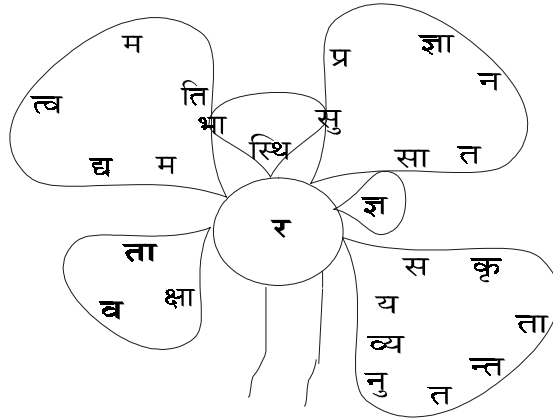
रक्षावतारमद्य त्वमतिभासुर सुस्थिर ॥

(ईश्वरशतकं -86) 3 गुच्छ बन्धः

सुप्रज्ञ शोभनप्रज्ञः with great knowledge, आनत भक्तः devotee, सारं best.

Oh Isvara, you have great knowledge of what is best for your devotees. You defeated Yama. You are permanent and shining. Protect

Avatara Kavi! This Sloka is अष्टापदनिर्गत कविनाम्ना कुसुमोद्भय बन्धः.

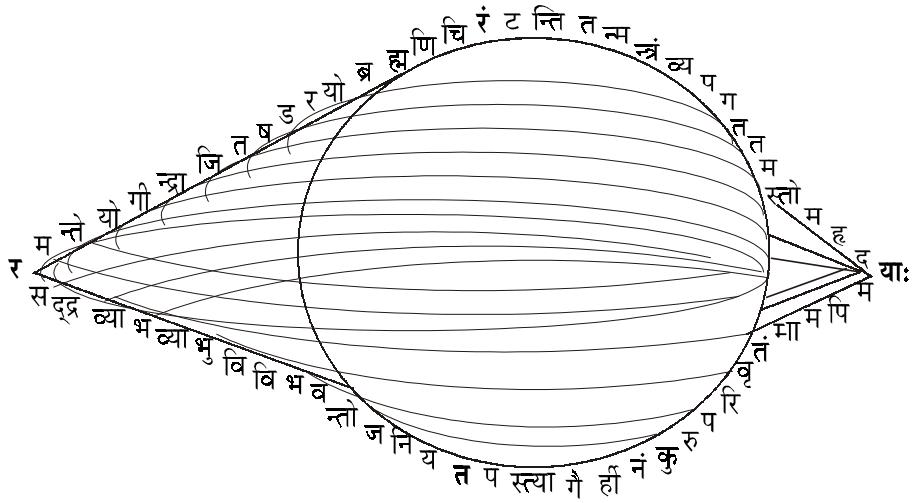


## 97. श्रीफल बन्धः

रमन्ते योगीन्द्राजितषडरयो ब्रह्मणि चिरं  
रटन्ति तन्मन्त्रं व्यपगततमस्तोमहृदयाः ।  
रसद्रव्या भव्या भुवि विभवन्तोऽजनियत  
तपस्त्यागैर्हीनं कुरु परिवृतं मामपि मया ॥

(चित्रबन्धकाव्यं) 1 श्रीफल बन्धः

श्रीफल coconut.



## 98. बीजपुर बन्धः

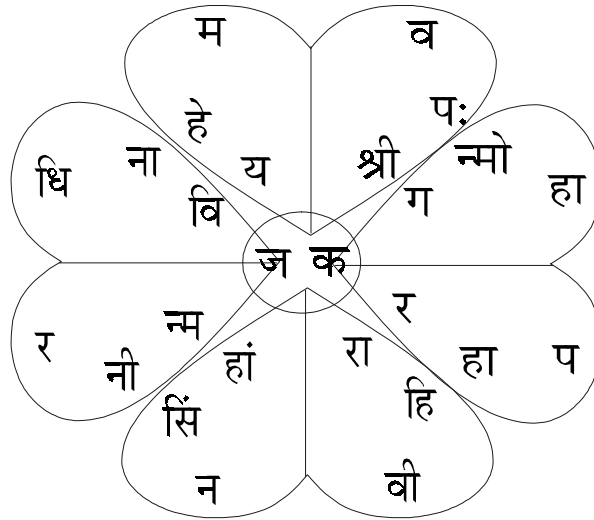
जय हेमवपः श्रीक! जगन्मोहापहारक! ।

जराहिवीनसिंहाङ्क! जन्मनीरधिनाविक! ॥

(वीरस्तवन -25) 1 बीजपुर बन्धः

बीजपुर orange.

Victory to Jina, who has a golden body, who has the marks of a lion, who prevents illusions and who is navigator on the boat of life! The diagram is the same for the following Sloka.



सम्भवो वोऽस्तु सौख्याय शाम्बवैधानलोऽभयः ।

सद्धर्म कर्ममोक्षाय सममीवदत्र यः ॥

(चित्रबन्धस्तोत्र -4) 2 बीजपुर बन्धः

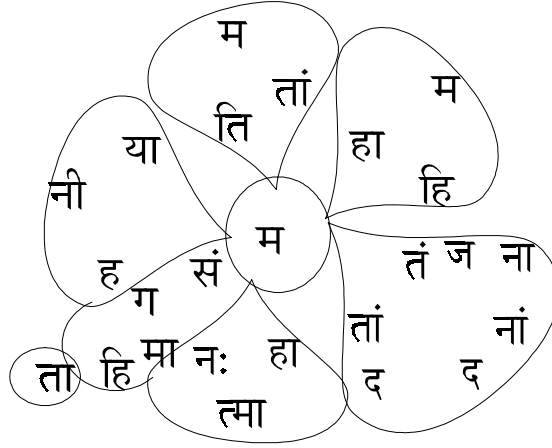
He does good Dharma for getting Moksha and gives asylum. May happiness happen!.

महनीया मतिमतां महामहिमसङ्गता ।

मतं जनानां ददतां महात्मानः समाहिताः ॥

(विज्ञप्तित्रिवेणी -Page 13) 3 बीजपुर बन्धः

He is surrounded by greatness. He has great power. he is to be worshipped. He is a Mahatma who leads and gives.





## X. आभरणचित्रं

### 99. कङ्कण बन्धः

राघवः सुप्रभः पापहृत् सर्वदा

जायतां धीमतां भूतये श्रीपतिः ।

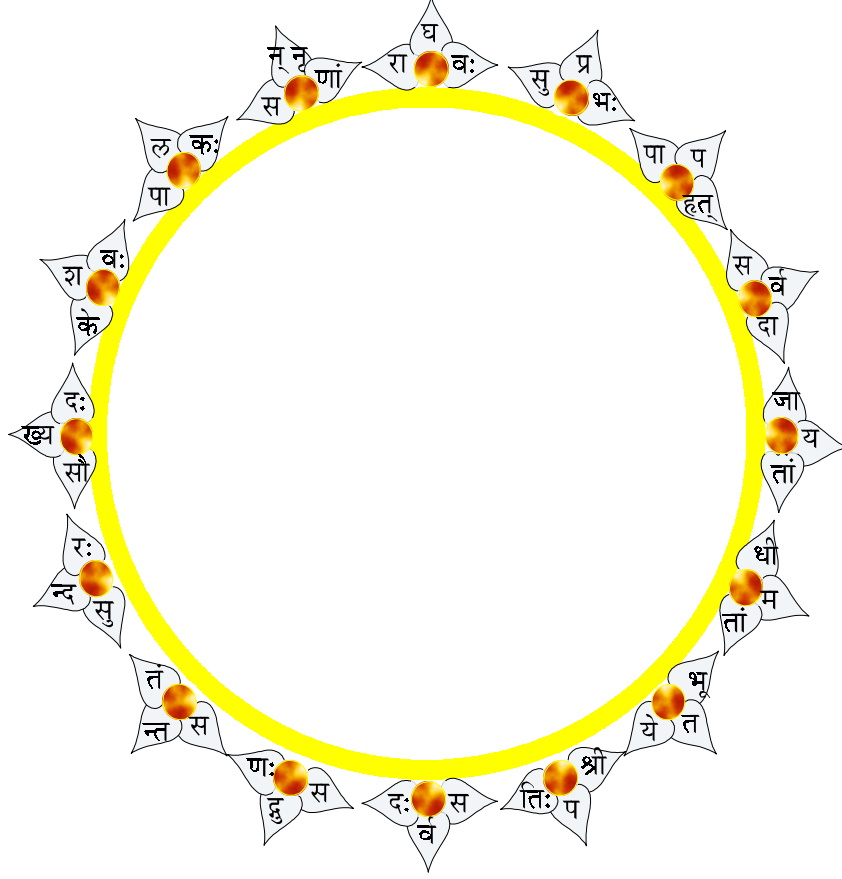
सर्वदः सद्गुणः सन्ततं सुन्दरः

सौख्यदः केशवः पालकः सन्नृणाम् ॥

(चित्रबन्धावतारिका -3.1) 1 कङ्कण बन्धः

कङ्कण an ornament worn on the wrists of scholars or women, usually made of gold.

Each of the 16 groups in the bangle consists of three letters. While the bangle is unsteady when the wearer is moving, the groups remain intact. Shifting a group from the beginning to the end, a new poem is formed, enabling the derivation of 16 verses from the same Sloka.



सुप्रभः पापहृत् सर्वदा जायतां  
धीमतां भूतये श्रीपतिः सर्वदः ।  
सद्गुणः सन्ततं सुन्दरः सौख्यदः  
केशवः पालकः सन्तृणाम् राघवः ॥

(चित्रबन्धावतारिका -3.2) 2 कङ्कण बन्धः

This is similar to the previous Sloka.

रामं देवं द्यामायावं द्रागाकारं भो दातारम् ।

गेयो भूदारो यो धेयो वन्दे हंसं तं भित्राभिः ।।

(चित्रबन्धरामायणं -6.127) 3 कङ्कण बन्धः

There are two or letters in each grouping.

प्राचेतसादिकविराजविराजमान-

वाक्केलिसिन्धुततिसङ्गतिबन्धुरस्य ।

श्रीरामकीर्तिभरभव्यपयःपयोधेः

सेयं कृतिर्भवति कङ्कणबन्ध एव ।।

(कङ्कणबन्धरामायणं -3) 4 कङ्कण बन्धः

Krishnamurti Kavi (1850) mentions that while Valmiki and other eminent poets have extolled Sri Rama in mellifluent verses, his own Ramayana is just Kankanabandha. It is a feat of poetic genius in the sense that while other examples of Kankana Bandha are isolated verses, his single verse expresses the story of the Ramayana by shifting one letter at a time from the beginning to the end, and reading backwards or forwards, resulting in 64 verses. The first two verse are given here. Each verse has only two letters at the beginning. The others letters are unchanged but regrouped differently. In no other literature in the world can you find a similar masterpiece. Krishnamurti Kavi has given his own commentary for the verses. The first two verses are given below along with the diagram.

नेता देवालीनामाशाधानाधीनानेकालोका ।

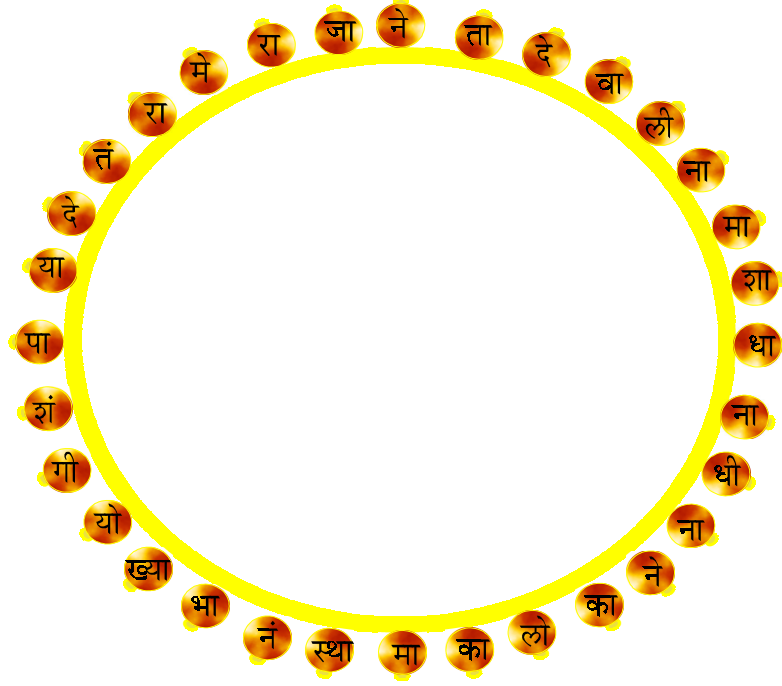
मास्थानं भाख्यायोगी शं पायादेतं रामे राजा ।।

(कङ्कणबन्धरामायणं -1) 5 कङ्कण बन्धः

तादेवालीनामाशाधानाधीनानेकालोकामा ।

स्थानं भाख्यायोगी शं पायादेतं रामेराजाने ।।

(कङ्कणबन्धरामायणं -2) 6 कङ्कण बन्धः



रामानाथामारासाराचारावारागोपाधारा ।

धाराधारा भूमाकारा पारावारासीतारामा ॥

(चर्ल भाष्यकार शास्त्री) 7 कङ्कण बन्धः

Charla Bhashyakara Sastri's Kankanabandha Ramayana gives 128 meanings for a single verse by shifting one letter from the beginning to the end, by reading backwards and by giving two meanings for each verse. All the 128 verses give the story of Ramayana.

सारावारारामामारा काराधारा दानाधारा ।

मामारामा धारादारा दनाकादा धारावामा ॥

(अलङ्कारमुक्तावली) 8 कङ्कण बन्धः

Chavali Rama Suri's Alankaramuktavali gives a verse in Kankana Bandha for which 64 meanings are given. But there is no story,

## 100. काञ्ची बन्धः

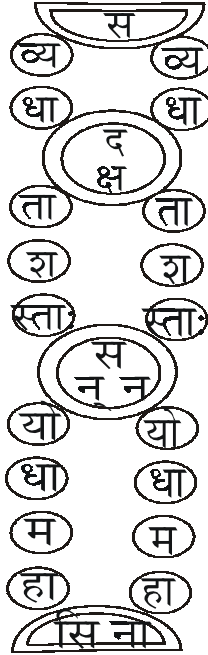
स व्यधादक्षताशस्ताः सन्नयो धामहासिना ।

सव्यधा दक्षताशस्ताः सन्नयोधा महासिना ॥

(हरविजयं -43.37) 1 काञ्ची बन्धः

काञ्ची girdle, सः Kumara, ताः सेना army, दक्षतया expertly, शस्ता ordered, व्यधाद् अकरोत् did, सन्नयोधाः सव्यधाश्च killed enemy warriors near by, अक्षताशो अखण्डितास्थः remained unbroken, सन्नयः सुनीति with good morality, धामहासिना तेजसा प्रहसनशालिना smiling with radiance, महासिना with his great sword.

Kumara expertly made his army unbreachable. He killed enemy warriors nearby with his great sword, smiling with radiance. This is also Gomutrika, Muraja and Jala Bandhas.



शातटङ्काः प्रमादेन हीयमाना रणाजिरे ।

चापटंकारनादेन साभिमाना रराजिरे ॥

(हरविजयं -43.138) 2 काञ्ची बन्धः

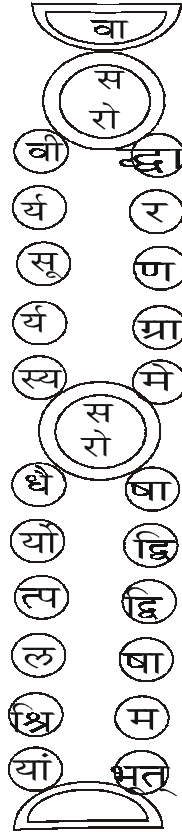
शातटंकाराः a weapon, साभिमाना मनस्विना proud, रणरङ्गणे on the battlefield, रराजिरे रेजुः shone.

On the battlefield Satatankaras and twanging of bows were loud and splendid. The diagram is similar to the previous one

वासरो वीर्यसूर्यस्य सरो धैर्योत्पलश्रियाम् ।

वासरोद्धा रणग्रामे स रोषाद्विद्विषामभूत् ॥

(कप्फिणाभ्युदयं -18.129) 3 काञ्ची बन्धः

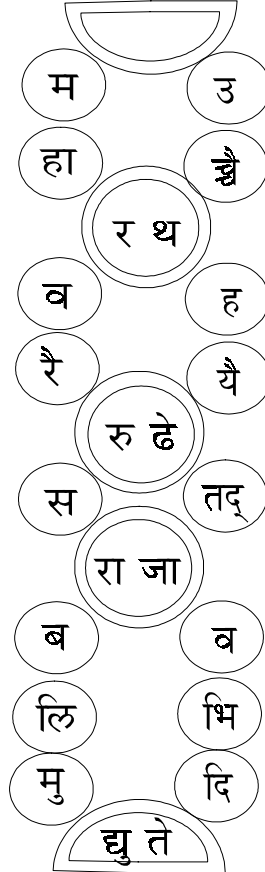


महारथवरैरूढे स राजा बलिमुद्युते ।

उच्चैरथहयै रूढे तद्राजावभिदिद्युते ॥

(कप्फिणाभ्युदयं -18.130) 4 काञ्ची बन्धः

The diagram is different.



नरकं कालमालाभरणा हि तरसा श्रिताः ।

नरकङ्कालमालाभरणाहितरसाश्रि ताः ॥

(ईश्वरशतकं -13) 5 काञ्ची बन्धः

कालमालाभरणा कालस्य मा लक्ष्मीः तल्लाभार्थं रणो यासां तथा विधा fight to get Kala's

Lakshmi, कङ्काल skeleton, नरकङ्कालमाला garland of human skulls, रसाश्रि  
रसापर्यन्तो यत्र तथा wealth of Rasa.

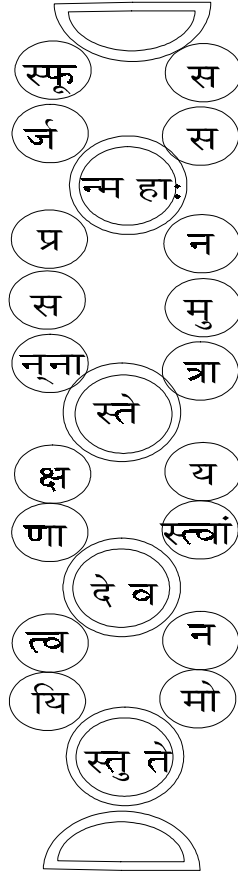
Oh Isvara! You delight in wearing a garland of skulls. You killed  
Yama. This is

स्फूर्जन्महाः प्रसन्नास्ते क्षणादेव त्वयि स्तुते ।

स सन्महानमुत्रास्ते यस्त्वां देव नमोऽस्तु ते ॥

(ईश्वरशतकं -98) 6 काञ्ची बन्धः

Oh Isvara! You are very pleased even when you are praised for a  
moment. I pray to you.





## 101. अङ्गद बन्धः

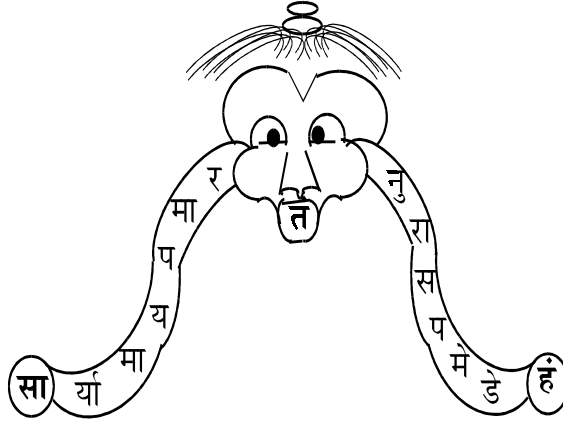
तं नु रासपमेडेऽहं हंडेमेऽपसरानुतम् ।

तं रमापयमार्या सा सार्या मायपमारतम् ॥

(चित्रकाव्यं -6) 1 अङ्गद बन्धः

आर्या सर्वप्रज्ञा knows all, अयपमारतं अयश् पातं या मा तस्यां रतं Lakshmi who is pleased to protect fame, अनुतं worshipped by Brahma, रासपं रसमण्डले प्रसन्नं happy in Rasa, अमे अविद्या अपहर remove ignorance, ईडे भजे worship, हण्डे रे addressing an inferior.

I worship Narayana whom Brahma worships. He knows all. He removes ignorance. He is happy in Rasa. Lakshmi attends on him. This Sloka is also Dhanur Bandha and अर्धप्रतिलेम.



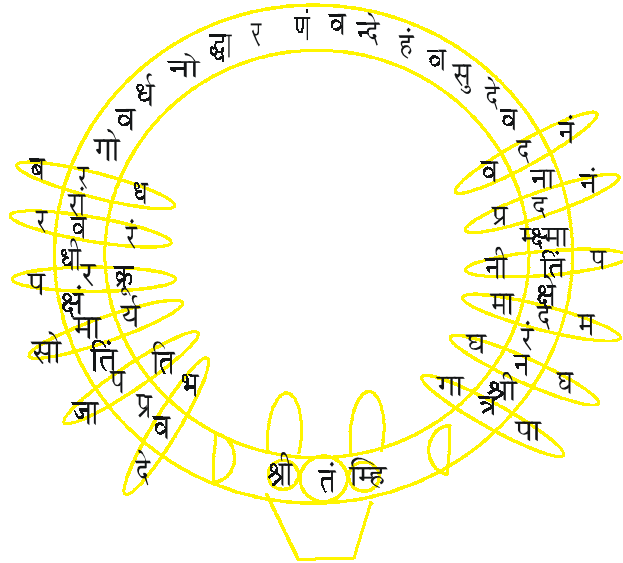
## 102. कण्ठाभरण बन्धः

तं श्रीदेव भव प्रजापतिपतिं सोमार्यमाक्षं पर-  
क्रूरं धीरवरं वरांबरधरं गोवर्धनोद्धारणम् ।  
वन्देऽहं वसुदेवनन्द वदनानन्दप्रदं क्षमापतिं  
नीतिक्षेमदमादरं घनघन श्री पात्र गात्रं हितम् ॥

(चित्रकाव्यं -96) 1 कण्ठाभरण बन्धः

घनघन water bearing clouds.

I worship Bhagavan Narayana, the darling of Nanda who lifted Govardhana mountain. He gives joy, always pardons and is very brave. He is cruel to his enemies. He wears a gorgeous dress and has the Sun and Moon for his eyes. He is Lakshmi's husband. He is the lord of Brahma.



## 103. हार बन्धः

चन्द्रेडितं चटुलितस्वरधीतसार-

रत्नासनं रभसकल्पितशोकजातम् ।

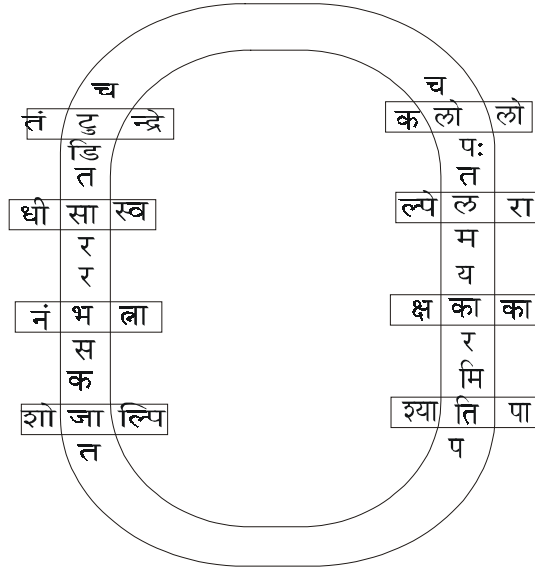
पश्यामि पापतिमिरक्षयकारकाय-

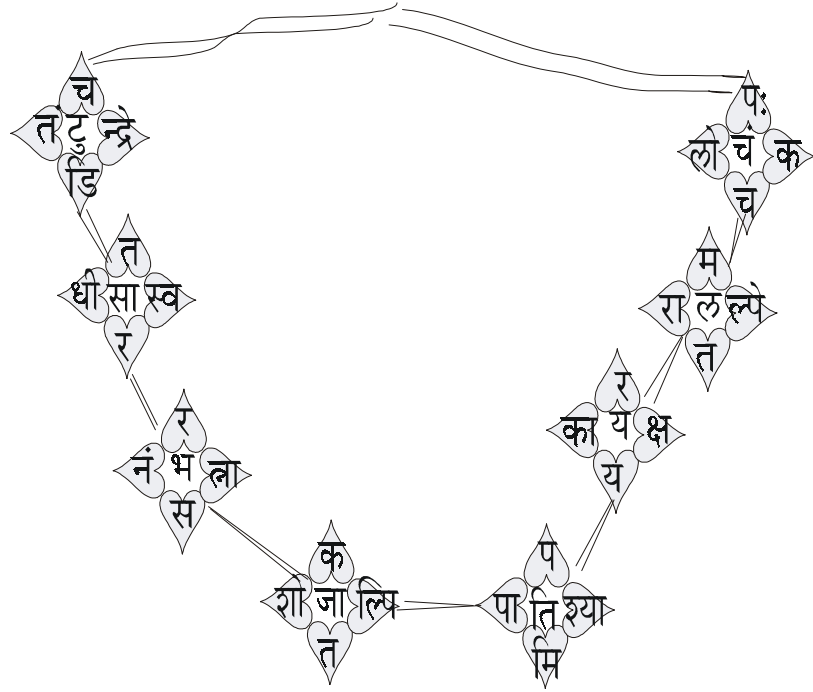
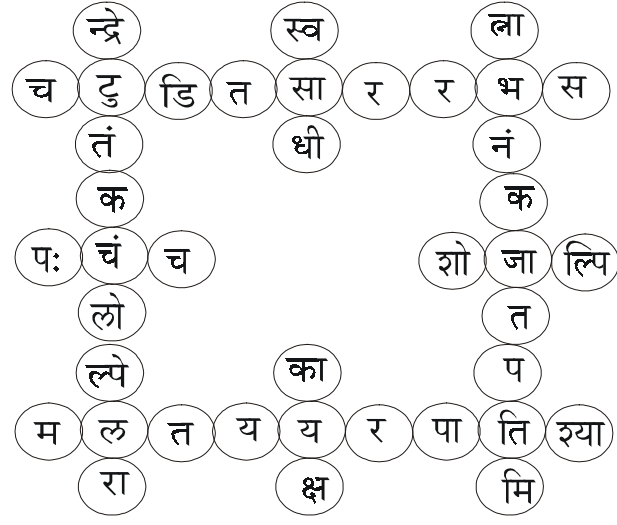
मल्पेतरामलतपः कचलोपलोचम् ॥

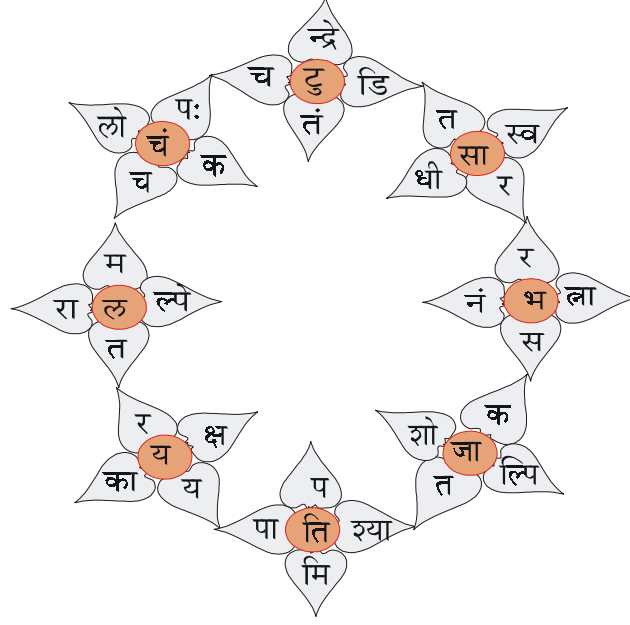
(वाग्भटालङ्कार -Page 15) 1 अष्टमणिहार बन्धः

ईडितः praised, चटुलित shaken, स्वः heaven, अधीतः famous, स्वरधीतः Meru, स्वरधीतसार Indra, रभस fast. डलयोरभेदः.

I will see Siva, who is praised by Chandra, by worshipping whom the gem-studded throne of Indra is shaken, who destroys quickly all types of unhappiness as well as the darkness of sins and whose hair is pure by incessant Tapas. The letters 1,5; 3,7; ,8,13; 10,14; 15,19; 17,19;20,24, 22,26 are identical in the first half. There are four diagrams.







नव्यांगना न जगति त्यजतीति राज-

सख्यं विलासभुवि नक्तेनताननेन ।

नस्याऽदमानहृदयत्वनवायमान-

लज्जावशा लपवरस्त्र्यऽपि कैऽरवापि ।।

(चित्रप्रपञ्च -59) 2 हार बन्धः

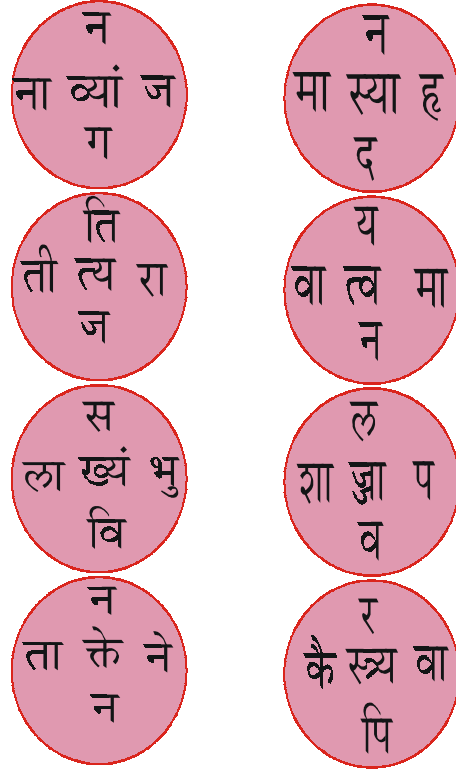
राज Moon, सख्यं सादृश्यं resemblance, विलासभुवि लीलागृहे in the love-nest, नक्त night, तानन spreading, अमान without pride, लज्जा bashfulness, वरस्त्री woman of good family.

In this Sloka some one is addressing his beloved. Your face radiant like the Sun has the resemblance of the Moon. Belonging to a good family, as the night spreads, in the love-nest, you are not able to control your heart which is without pride, and you are bashful when you make sounds.

Visvesvara-2, who is extremely proficient in चित्रबन्ध, ends his Chitrapravachanam with a हार बन्ध, which has an auspicious connotation. This

verse consisting of 56 letters is reduced to 40 letters. The letters in each circular pendant of the garland are to be read as follows.

1  
3 2 4 6 5  
7



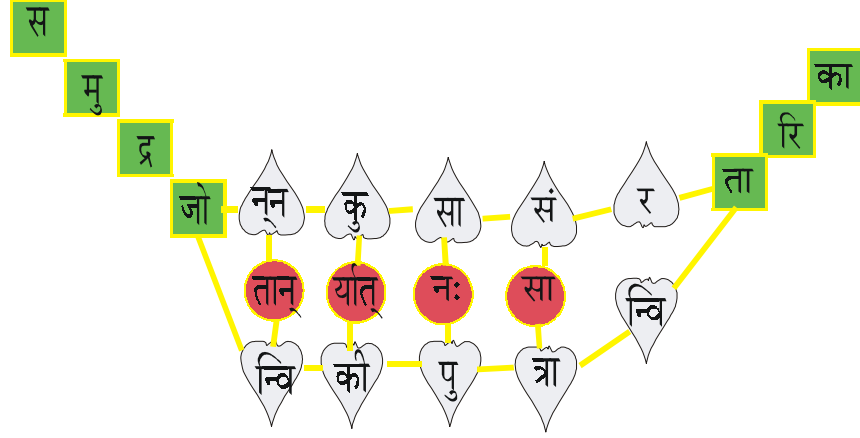
समुद्रजोन्नतान् कुर्यात् सा नः संसारतारिका ।

समुद्रजोन्वितान् कीर्यात् पुनस्त्रसाऽन्वितारिका ॥

(लक्ष्मीसहस्रं -22.21) 3 हार बन्धः

समुद्रज Lakshmi, रजोन्वितान् men with Rajo Guna, कीर्यात् destroy.

May Mahalakshmi make us superior, enable us to cross the Ocean of Samsara, destroy men with Rajo Guna and fill the hearts of enemies with fear.

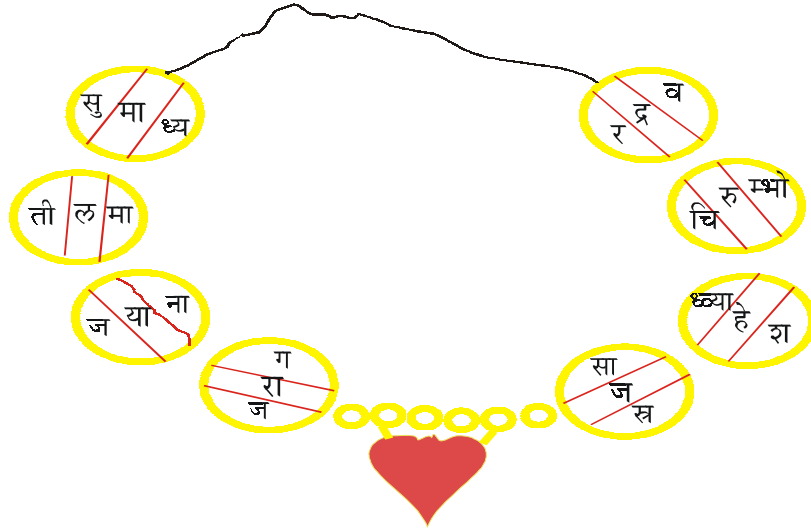


मालया राज हे रुद्र सुमाध्यमालतीजया ।

नागराजस्रजः साध्व्या हे शम्भो रुचिरद्रव ॥

(चित्रकाव्यकौतुकं -35) 4 हार बन्धः

Parvati is addressing Siva. Oh Rudra, Sambhu, with a pleasant smile, this garland of Kunda and Mala flowers (strung by me) makes you shine better than the garland of Nagaraja. Pathak calls this मालाबन्धः.



तुभ्यं नमोऽतुलनयस्थितिकाय भीति-

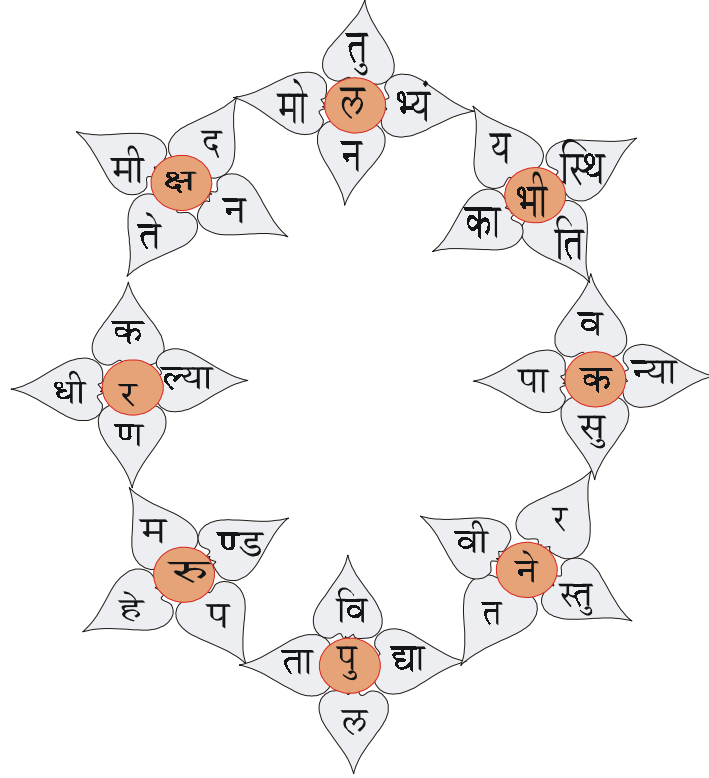
वन्यासु पावक! सुरस्तुत! वीर! नेतः! ।

विद्यालताविपुलमण्डप! हेमरूप!

कल्याणधीकरणदक्ष! नतेदमीन! ॥

(वीरस्तवन -25) 5 अष्टमणिहार बन्धः

I pray to you. You are devoted to Niti. You save men from fear,  
You are praised by Gods. You are golden in colour. You are learned,  
auspicious and a brave leader.



योगा भोगानुगामी द्विजभजनजतिः शारदारक्तिरक्तो

दिग्जेता जेतृजेता मतिनुतिगतिभिः पूजितो जिष्णुजिह्वैः ।



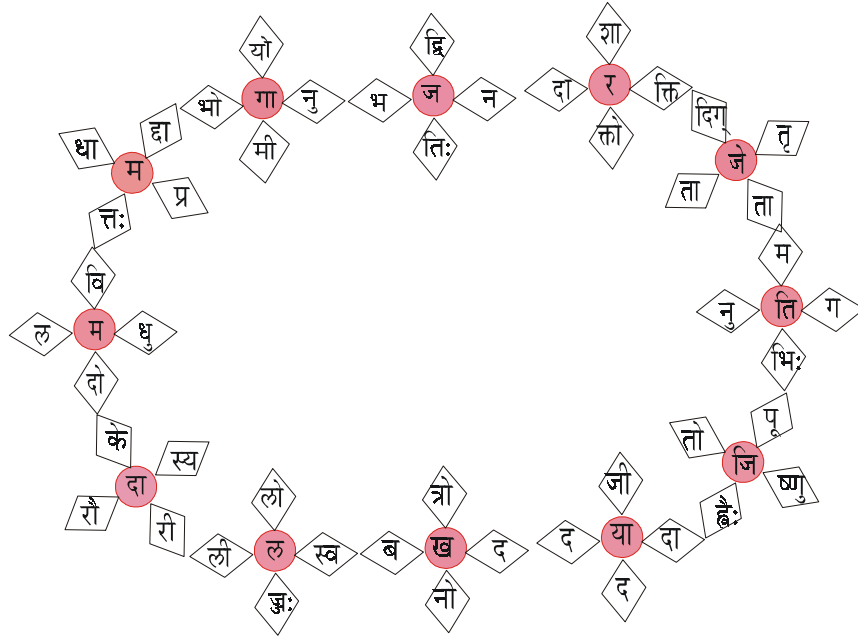
जीयाद दायादयात्रो खलबलदलनो लोललीलस्वलज्जः

केदारौदास्यदारी विमलमधुमदोद्दामधाम प्रमत्तः ।।

6 द्वादशरत्नहार बन्धः

This verse by Jivananda Suri in honour of Vijayananda Suri yields 51 meanings according to its author and 72 meanings according to its commentator Vaijnata Sarma Sastri.

Jayatilaka Suri's Chatur-haravali-chitra-stavana has four Haras each containing 24 verses. The initial letters and the final letters of the four Padas of the first verse gives the name of the Tirthankara in whose praise the verses are composed. Jayasagara's Vijnapti-triveni has 24 verses forming a Hara. Udayadharm's Yugadistava has 23 Slokas forming a Hara. These are not included in this book.



वन्दामहे वरमतं कृतसातजातं  
 तं मानकान्तमनघं विपरौघकोपम् ।  
 पद्माऽमलं परममङ्गकराऽमदाऽकं  
 कष्टावली कलिवनद्विपहीनपापम् ॥ 7  
 पद्माननं पवनभक्षकरं भवाऽवं  
 वन्दारुदेवमरुजं जितराजमानं ।  
 नव्याजमानमजरं धरसारधीरं  
 रम्याम्बकं रणवधं सुमनोधरोमम् ॥ 8  
 मन्दारकामनरमं समधामराम-  
 मर्हन्तमाऽऽमयतमस्ततिसोमकान्तिम् ।  
 तिग्मोरुतान्तितरुपशुंसमं परासं  
 संशीतिहासमतिमर्दनमाममानम् ॥

(हारबन्धस्तोत्र -1, 2, 3) 9 चतुर्विंशतिमणिहार बन्धः

We pray to Parsvanatha. He is the best. He is proud but never angry. He is pure like a lotus. He is free from all sins.

His face is like a lotus. He eats only air. He is the king of Jinās. He is not deceitful. He does not grow old. He kills wars.

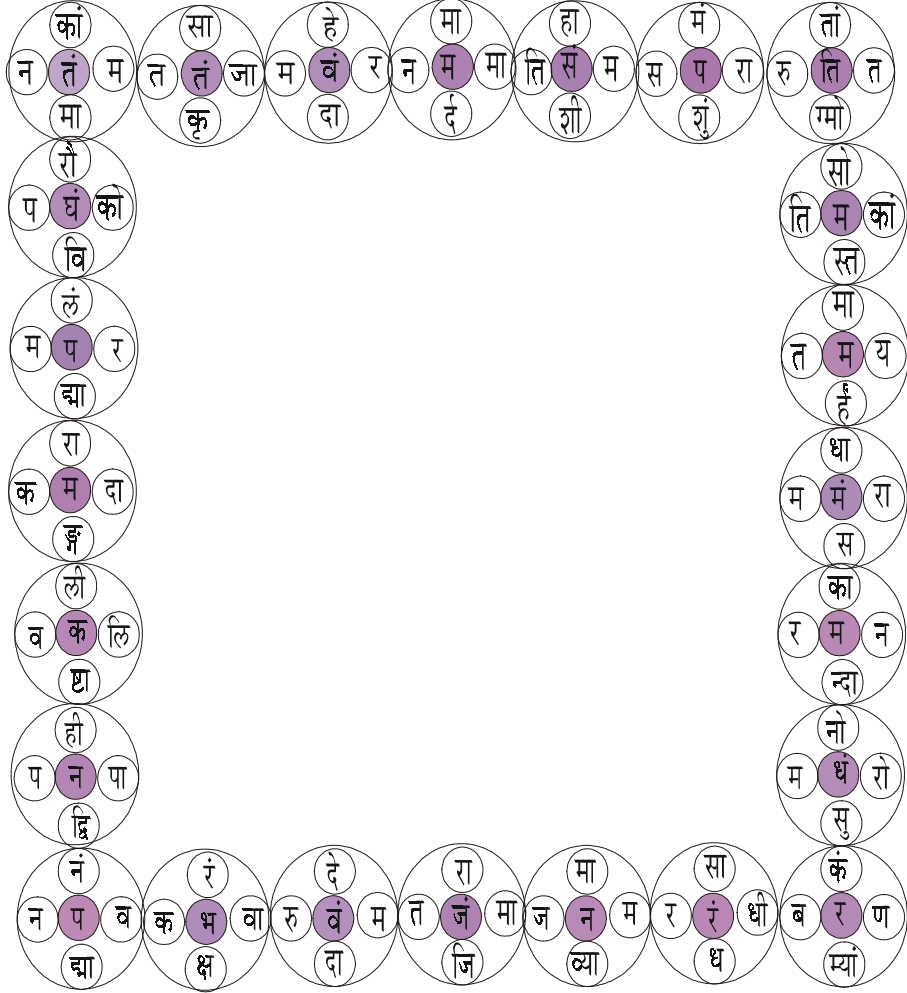
He is like the Mandara flower, hibiscus. He is an Arhat. He shines like the Moon. He is history.

The letters in each Pada of 7 letters are arranged as follows:

4		6	3,7
3,7	1,5	6	2
2		3,7	6

It is also possible to arrange as:

4	1,5	2	2	1,5	4
---	-----	---	---	-----	---



गर्वाररागहरमङ्गजभीमराजं

जन्त्वानतं जयिनमङ्ग सदाऽऽमदासम् ।

नष्टाशिवं नतशिवप्रदमेवसाद

दम्भायुतं दमयुतं सुगतान्तरङ्गम् ॥ 10

संसारवासधरशम्बसमं शवासं

सद्देवदासशिवशर्मकरं शमैकम् ।

कम्रं कलाकरकलं गलभालशालं

लब्धोदयं लसदनन्तमतिं नमामः ॥ 11

मञ्जूदयं मतदयं शुभगेयशोभं

भव्यं विदम्भकविवन्द्यपदावजापम् ।

पत्कञ्चरूपविजयं वरकायमारं

रक्षाकरं रतिकरं नतसूरजातम् ॥

(हारबन्धस्तोत्र -4, 5, 6) 12 चतुर्विंशतिमणिहार बन्धः

The diagram is the same as for the last Hara Bandha.

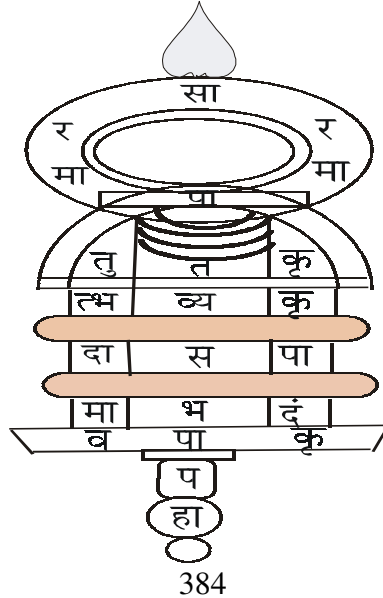
सा रमा पातु तत् भव्यदाऽसमा भवपापहा ।

सा रमापाकृततकृव्यपाऽसदंभकृपापहा ॥

(चित्रकाव्यं -30) 13 मुक्ताहार बन्धः

मुक्ताहार pearl necklace, कृव्यप Rakshasa, भव्यं auspicious, भवपापहा destroys sins at birth, असदंभ निर्व्याज without deceit, पः प्रसन्नः हः हरिः पहा Lakshmi belongs to Hari.

May Lakshmi protect us! She is auspicious, unequalled and without deceit. She destroys sins at birth. She kills Rakshasas. She belongs to Hari.

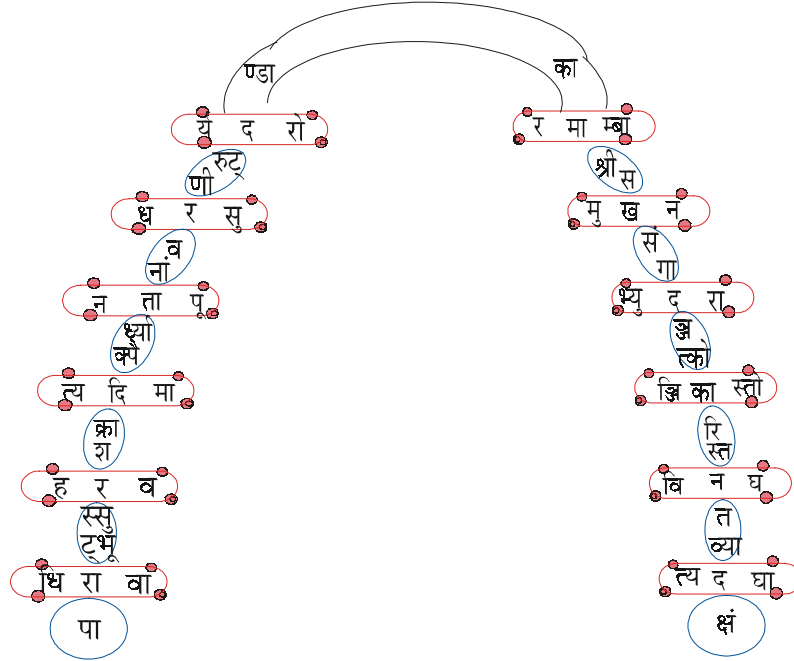


पारावाराधिराट् भूस्सुरवरहर शक्रादिमादित्यदिक्-  
 पैर्ध्याता पूतानतानां वरसुर धरणीरुट् दरोदर्यदण्डा ।  
 कामांबामारमा श्रीसखनखमुखसंगादरादभ्युदञ्जत् कोका-  
 स्तोकाञ्जिकारिस्तनघन विनतव्यादघादत्यदक्षम् ॥

(चित्रकाव्यं -89) 14 पुष्पहार बन्धः

पुष्पहार flower garland, सुरवरवरधरणीरुट् आश्रित कल्पवृक्षः Kalpavriksha for devotees, दरोदरि small stomach, अदण्डा without a staff, श्रीसख Vishnu, नखमुखसंगदरात् संयोगकाले marks of nails and teeth, अभ्युवञ्जत् appear, कोक Chakravala, अत्यरं unequalled, अघात् from sins, अव्यात् save.

Lakshmi is a Kalpavriksha worshipped by Gods and kings. She has a small waist. She does not hold a staff. She is the mother of Kama. She is unequalled. She is sinless. She bears the nail marks of Vishnu on her breasts. She protects devotees.



## XI. अन्याकार चित्रं

### 104. मेरु बन्धः

विकसदसितकमलवरतनुधर ।

तडिदुपमवसन रघुकुलविभव ॥ 1

गिरिशहृदयसरसकमलमधुप ।

निजजनशिवकर भुवि सुरविटप ॥ 2

अवधनयनशशधर सकलसम ।

नृपतिदशरथहृदयपरमधन ॥ 3

निखिलदरहरण मुनिवरमखप ।

नरपतिसदसि जनकबहुसुखद ॥ 4

कृतजनकजनिततशुभपरिणय ।

पुरुतरमहकलितललितमुदित ॥ 5

समभिमत गहनदश मुखदलन ।

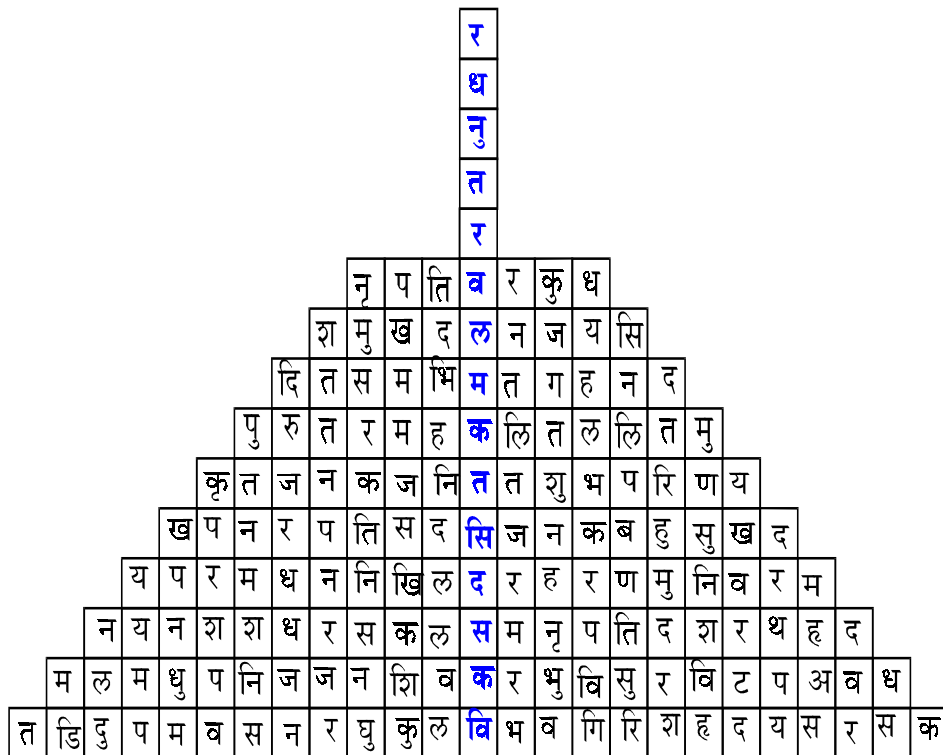
जयसि नृपतिवर कुधरतनुधर ॥ (चित्रकाव्यकौतुकं -43) 6 मेरु बन्धः

Oh you with a body like a budding blue lotus! Oh wearer of yellow clothes resembling lightning! Oh glory of the family of Raghu!

Oh blue bee like Siva's throat! Oh you who does good to your people! Oh Kalpavriksha on Earth!

Oh Moon of dwellers in Ayodhya! Oh you who is equal to all! Oh you who is everything for King Dasaratha!

Oh you who married Janaki! Oh you who give great happiness!  
Oh you who has equal longing! Oh Rama who killed Ravana! Oh  
best of kings! Oh you with a huge body like a mountain! Victory to you!  
Embedded in the मेरु बन्धः is विकसितकमलवरतनुधर.

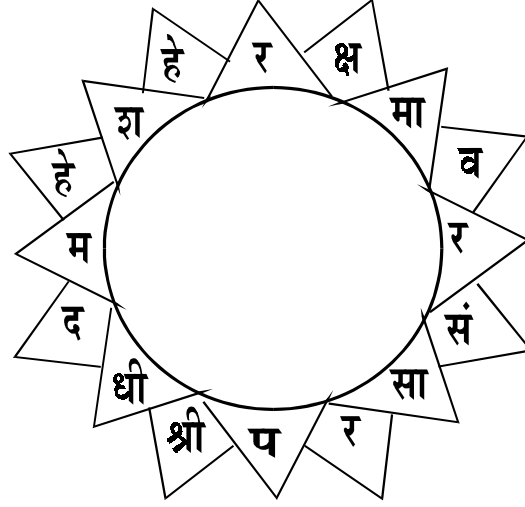


## 105. सूर्य बन्धः

रक्ष मा वर संसारप श्रीधीद महेश हे ।  
हेश हेमद धीश्रीप रसासंरव माक्षर ॥

(चित्रकाव्यकौतुकं -38) 1 सूर्य बन्धः

Oh lord Surya! You are the protector of life. You bestow knowledge and wealth. You are renowned on the Earth. You are endless. Protect me! This Sloka is also अर्धप्रतिलोम.





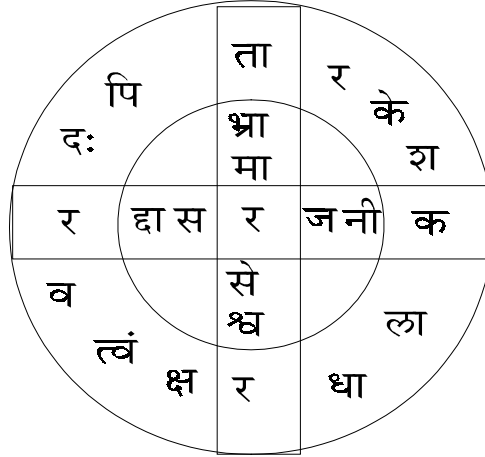
## 106. चन्द्र बन्धः

रजनीकरसद्धार रमाभ्राता रसेश्वर ।

तारकेश कलाधार रक्ष त्वं वरदः पिता ॥

(चित्रकाव्यकौतुकं -39) 1 चन्द्र बन्धः

Oh Chandra! You are the lord of the night and Rasa. You are the husband of beautiful wives, the stars. You are the brother of Lakshmi. Protect me since you are the best father!



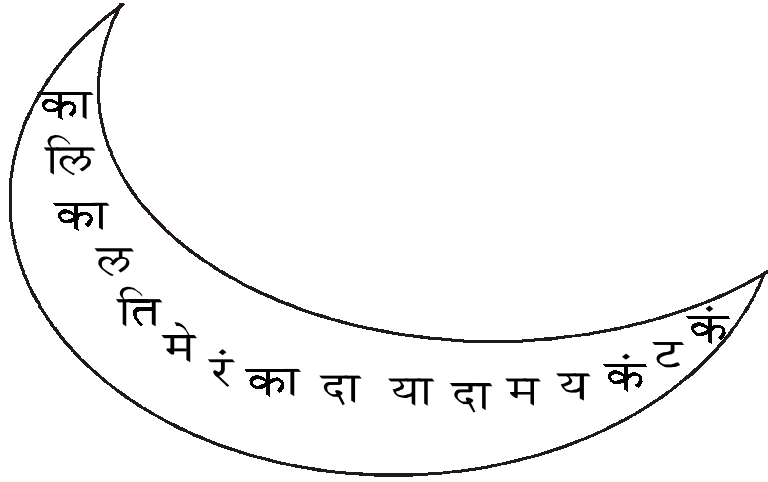
## 107. बालेन्दुरेखा बन्धः

कालिकालति मे रंका दायादामयकण्टकम् ।

कन्टकं यमादायादाकारं मे तिलकालिका ।।

(चित्रभूषण) 1 बालेन्दुरेखा बन्धः

This Sloka is also उपनेत्र बन्धः.



## 108. जम्बूद्वीप बन्धः

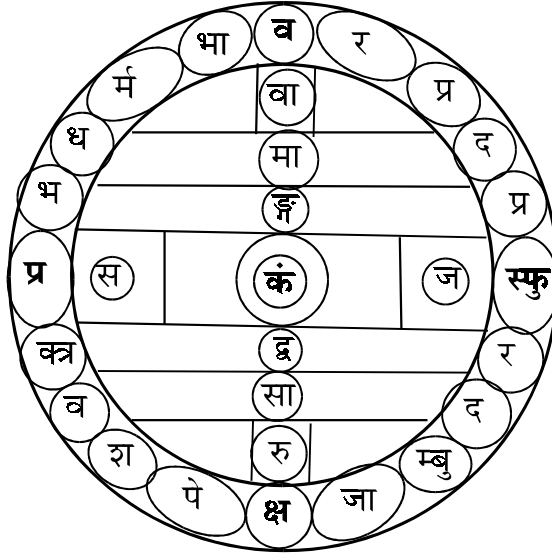
कंसप्रभङ्गप्रद माधवाव कंजस्फुरद्वक्त्र वसादरुक्ष ।

क्षपेशवक्त्र प्रभधर्मभाव वरप्रद प्रस्फुरदंबुजाक्ष ॥

(चित्रकाव्यं -108) 1 नववर्षक जम्बूद्वीप बन्धः

वसां अदन्ति वसाद Rakshasa, कञ्ज lotus, रुक्ष भयंकर fearful, क्षपेश Moon.

Oh Madhava! Protect me! You humbled Kamsa. Your face is like the Moon. Your eyes are like the lotus. You are more terrible than a Rakshasa.

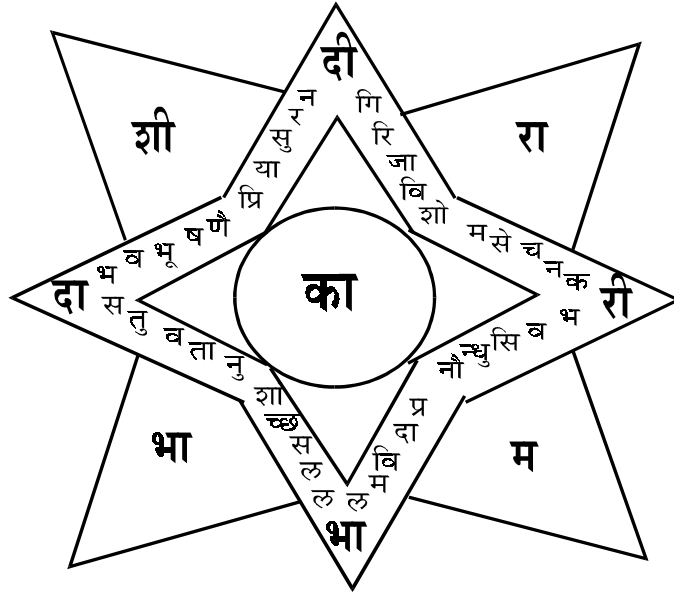


## 109. सर्वतोमुख बन्धः

काशी प्रिया सुरनदी गिरिजा विशोका  
कारामसेचनकरी भवसिन्धुनौका ।  
कामप्रदा विमलभाललसच्छशाङ्का  
काभानुताऽवतु सदा भवभूषणैका ॥

(चित्रकाव्यकौतुकं -30) 1 सर्वतोमुखं

Siva loves Kasi, which is one of his ornaments. Kasi knows no sorrow. It steadies the mind. It is the boat to cross the Ocean of Samsara. It is like the Moon. May Kasi, Ganga and Parvati protect us! Embedded in the Bandha is काशी रामभा.

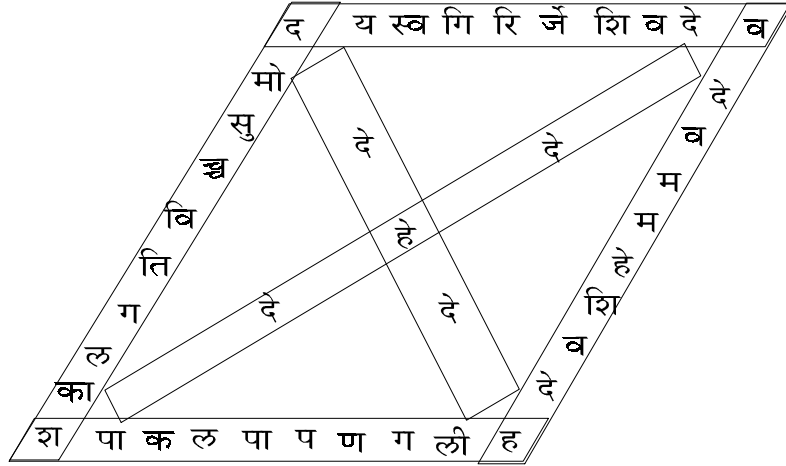


## 110. सुवर्णचत्वार बन्धः

हे देवदेव मम हे शिवदेह देहे  
हे देहलीगणपपालक पाशदे हे ।  
हे देशकालगतिविञ्च सुमोददे हे  
हेदे दयस्व गिरिर्जे शिवदेवदेहे ॥

(चित्रकाव्यकौतुकं -52) 1 सुवर्णचत्वार बन्धः

This is a verse in praise of Ardhanarisvara. Oh Siva, God of Gods, give my body happiness in this world! You are the lord of Ganapati of Dehala near Kasi. You cut the noose of Yama. You know the course of time and place. Oh Parvati, who is on the side of Siva and gives him pleasure, have pity on me!



## 111. चतुष्पद बन्धः

सेवाप्रसन्नहृदये जगदाप्तवासे सेवाऽऽप्तभक्तजनमानसकुंजवासे ।  
सेवाञ्जनम्भवतु नो रमयात्र वासे सेवाऽत्र भातु जगदर्थसदा प्रवासे ॥

(चित्रबन्धकाव्य) 1 चतुष्पद बन्धः

चतुष्पद town square.

द	र्थ स दा	प्र	स न्न ह	द
ग ज तु भा		वा		ये ज ग दा
त्र	वा	से	वा	प्त
या म र नो		वा		भ क्त ज न
तु	व भ नं	ञ्ज	कु स न	मा

## 112. अष्टकोण बन्धः

लोकानां भव्यदानाय यज्ञानां प्रसवाय च ।

समुद्धनपूर्णश्रीर्भासते मानभूषतिः ॥ १

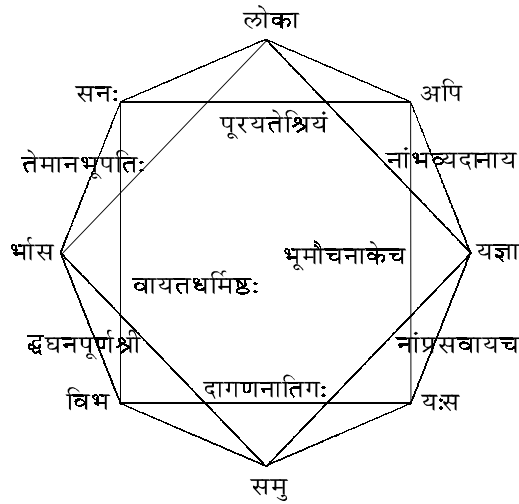
अपि भूमौ च नाके च यः सदा गणनातिगः ।

विभवायतधर्मिष्ठः स नः पूरयते श्रियम् ॥

(जयपुरवैभव) २ अष्टकोण बन्धः

अष्टकोण octagon.

This verse by **Bhatta Mathuranatha Sastry** depicts an octagon made of two squares, one vertical and the other at an angle. Two letters are written in the corner of a square and six letters along the side. The two lines are in the two squares.



## 113. छिद्र बन्धः

ते शरप्राशजातङ्काः षोढा लक्ष्यसदो नतान् ।  
एतान् रणे चलानाधुः सज्ज मानपतीन् न कान् ॥

(काव्यकौमुदी) 1 छिद्र बन्धः

छिद्र hole

This verse occurs in Rukminiharana Kavya of Haridas Vagisa Siddhanta. A piece of paper is perforated with eight circular holes. When it is kept over the verse, only eight letters are visible. By shifting the paper downwards another eight are seen. Both these give the desired message. In this case, the derived message in Bengali language is तेरशत षोलसन ए रचना समाप्त.



## 114. बृन्दावन बन्धः

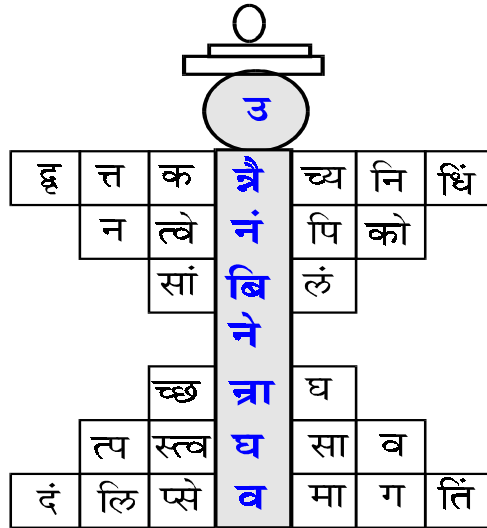
उद्धृत्तकन्नैच्यनिधिं कोपिनं त्वेनसांबिलम् ।

नेच्छन्नाघवसाघस्त्वत्पदं लिप्सेऽवमागतिम् ॥

(चित्रकाव्यं -100) 1 बृन्दावन बन्धः

उद्धृत्तकं सदाचाररहितं do not follow proper practices, नैच्यनिधिं नीचत्वाश्रयं meanest, एनसांबिलं साधः पापवान् sinner, अगतिं मां अव protect me, त्वत् व्यतिरिक्ते मम इच्छा नास्तीति भावः I do not want any one except you.

I have committed many sins. I do not follow correct Acharas, practices. I get angry. I am a low person. I do not desire to worship any one except you. Protect me! In the centre is inscribed vertically उन्नै नम्बिनेन् राघव, which means in Tamil, I trust you Raghava.

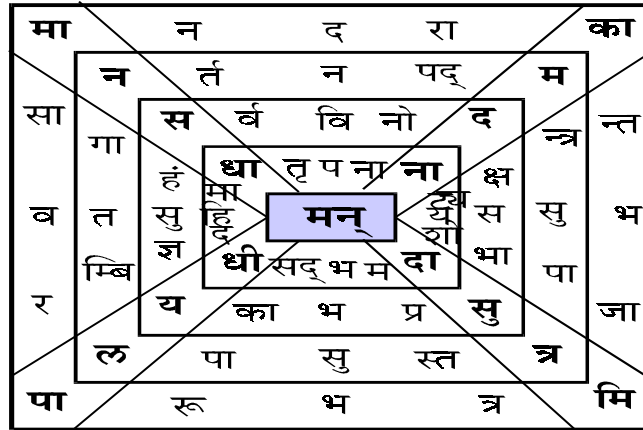


## 115. सरो बन्धः

मानसधामन् कामदनामन् मित्रसुदामन् पालय धीमन् ।  
 मानद राकाकान्त भजामि मित्रभरूपापार वसामा ॥ १  
 नर्तनपद्म मन्त्रसुपात्र त्रस्तसुपाल लम्बितगान ।  
 सर्वविनोद दक्षसभासु सुप्रभकाय यज्ञ सुहंस ।  
 धातृप नानानाट्य यशोदादामभ सद्धीधीद हि माधाः ॥

(चित्रकाव्यकौतुकं -31) 2 सरो बन्धः

Oh swan from Manasa Lake, who is a benefactor, protect me! Oh proud one, who looks like the Full Moon, I worship you. Oh you boundless one shining like the Sun and dancing lotus, always be near me! You are fit to keep secrets and protect those who are afraid. You are always happy and expert in assemblies. Oh Damodara, Yagna Purusha, Surya, dancer of different dances, singer of lilting songs, giver of wisdom to the learned, surely protect me!



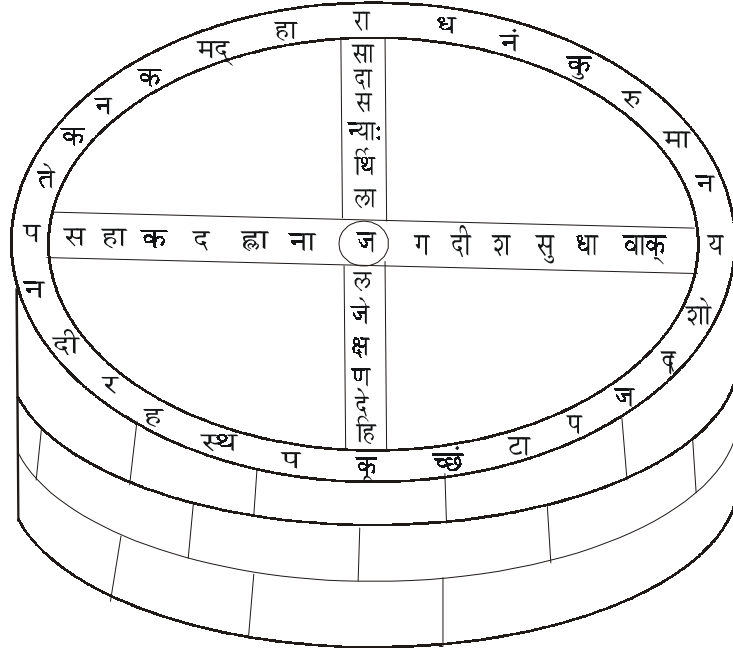
## 116. कूप बन्धः

जगदीश सुधावाक्य जनाह्लादक हासप ।  
जलार्थिन्याः सदासारा जलजेक्षण देहि कू ॥ १  
यशोदाज पटाच्छंकू कूपस्थ हर दीनप ।  
पते कनकमद् हाराराधनं कुरु मानय ॥

(चित्रबन्धस्तोत्रं -32) २ कूप बन्धः

शङ्कु thorn.

Oh Vishnu, son of Yasoda, lotus-eyed Lord of the world, whose words are Amrita, who makes men happy, who ensures rain to men in parched lands, who is near the well, who removed the thorns in the clothes, give me wealth! (Sri Krishna stole the necklace of a Gopi on the pretext of removing thorns). Embedded in the Bandha is जय कूपराज.



## 117. हल बन्धः

उद्धारः

मूलात्सीतस्याग्रभागे ततो मध्ये तु लग्नतः ।

ऊर्ध्वे युग्माटपार्श्वाभ्यां मध्येऽन्ते हरिशस्य च ॥

भागे परिसमाप्तिः स्याद् बन्धे त्वत्र हलाभिधे ॥

(चित्रकाव्यकौतुकं -15) 1

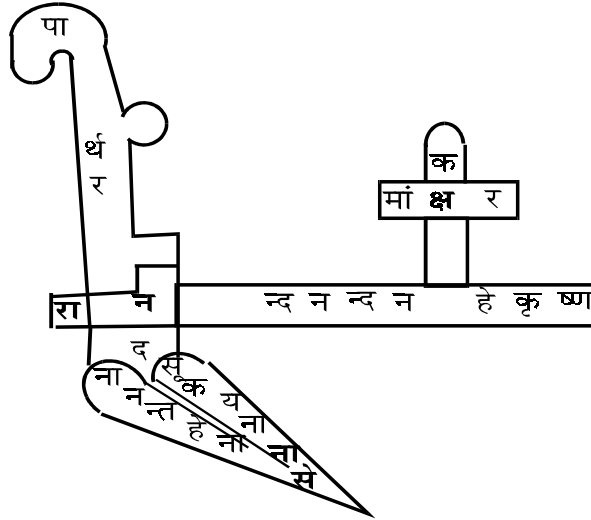
The letters are written from the beginning to the end of the Sita, furrow, back to the middle and along the beam closing on the yoke in हल बन्धः.

राननाऽनन्त हे नानासेनानायकसूदन ।

नन्दनन्दन हे कृष्ण पार्थरक्षक रक्ष माम् ॥

(चित्रकाव्यकौतुकं -15) 2 हल बन्धः

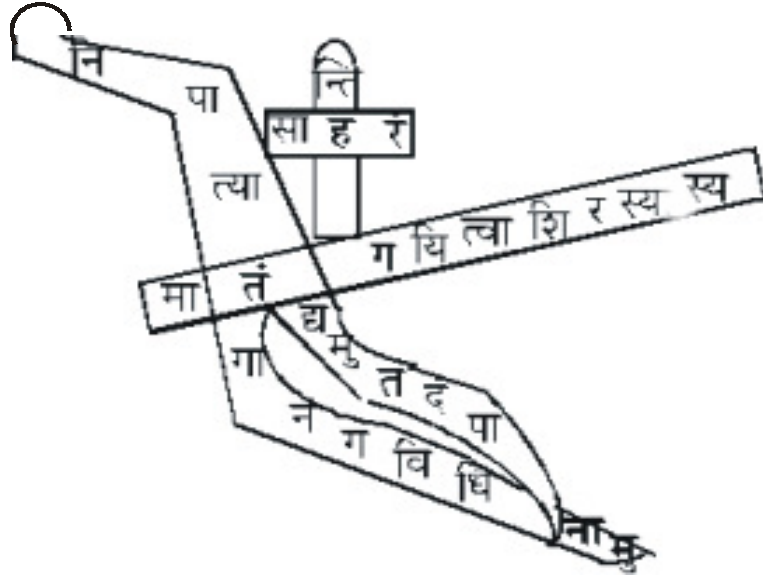
Oh Krishna, Agni is in your mouth, you are endless and leader of armies. Oh son of Nanda, protector of Arjuna, protect me!



मातङ्गानङ्गविधिनामुना पादं तमुद्यतम् ।  
तङ्गयित्वा शिरस्यस्य निपात्याहन्ति रंहसा ॥

(काव्यालङ्कार -5.13) 3 हल बन्धः

Like a proud elephant and playfully like Kamadeva, Devi confused Mahishasura and, placing her foot on his head, killed him swiftly.

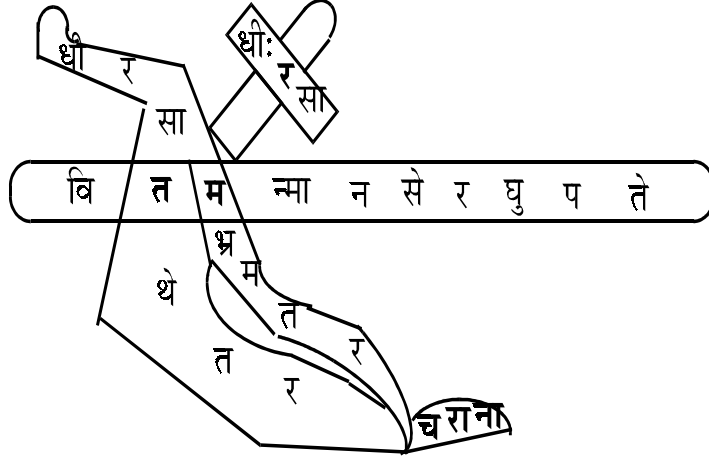


वितथेतरनाराच चरानारतमभ्रमः ।  
मन्मानसे रघुपते धीरसार रसारधीः ॥

(साहित्यरत्नाकर -6.22) 4 हल बन्धः

वितथ false, futile, नाराच arrow, अभ्रम without doubt, अनारतं सततं always.

Oh Raghupati! You are always without doubt. Your arrows are never futile. You are brave and have a strong mind. Stay always in my mind!

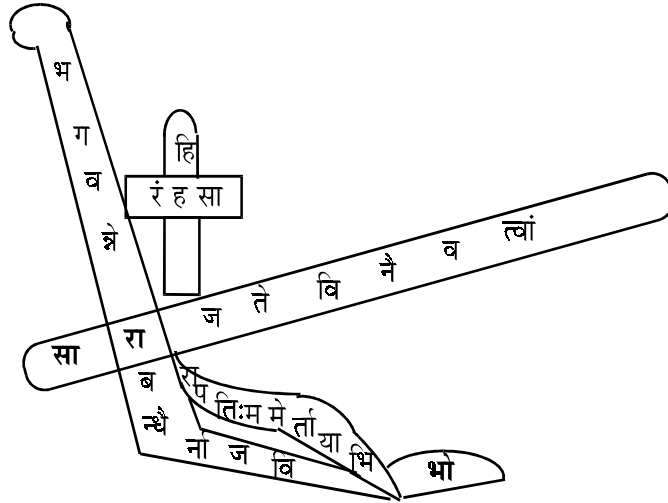


सारा बन्धैर्नाज विभो भियार्ता मे मतिः परा ।

सा राजते विनैव त्वां गवत्रेहि रंहसा ।। (ईश्वरशतकं -61) 5 हल बन्धः

हे अज भगवान् Oh God with no beginning, इयं मे मतिः नैव विराजते here my mind does not shine, बन्धैः bonds, सारा दुर्लभमनुष्यजन्मप्राप्त्या born as a man which is difficult, भव्या सती, भिया यमभीत्या fear of Yama, आर्ता troubled, परा best, त्वं रंहसा एहि you come quickly.

Oh God who has no beginning! Here my mind is not clear. Even after being born as a man, which is very difficult. I am afraid of Yama. Come quickly and save me!



त्रिशलाकुक्षिपायोजराजहंस! जगद्विभो! ।

भोगस्तृणमिव त्यक्तास्त्वया मोक्षदिदृक्षया ॥

(वीरस्तवन -18) 6 हल बन्धः

त्रिशलाक three small sticks, पायोज lotus.

Oh Rajahansa! Lord of the world! In search of Moksha, you discarded everything like a blade of grass. The diagram is similar to the above for this and the following Slokas.

तरणे! चिररूढामतमस्तु चरणादरः ।

रसिकस्तव भूयासं सेवतेऽनल्पमानसः ॥

(वीरजिनस्तवन -7) 7 हल बन्धः

Oh deliverer! May I worship at your feet for a long time! May I praise you beautifully with a strong mind!

जपामदजयं येऽगुर्द्रागुदग्रजगत्कृपाः ।

पान्तु नाभेयपाद मां पुण्येष्वाहतसौहृदम् ॥

(आनन्दलेखा -1.25) 8 हल बन्धः

May invincible Jinas performing Japa with compassion for the whole world save me because of friendship!

अनन्तज्ञानसंयुक्त! त्यक्तमण्डन! पावन! ।

नमाम्यनन्तनामानं त्वां जिनं जन्मभञ्जनम् ॥

(चित्रबन्धस्तोत्रं -15) 9 हल बन्धः

भञ्जन dispeller.

Oh holy, unadorned Jina with endless knowledge! I bow to you with many names, who breaks the chain of rebirth.

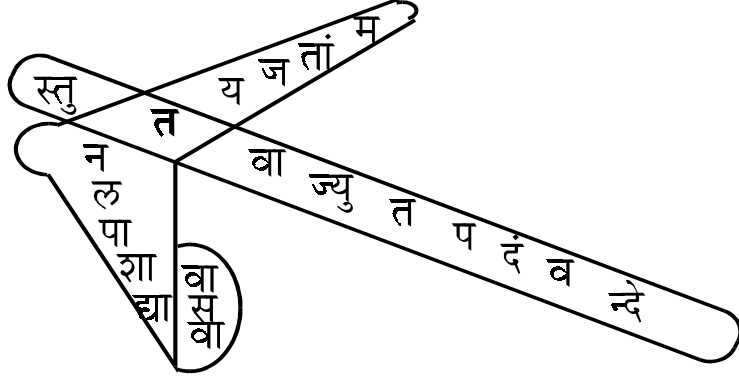
वासवानलपाशाद्याद्याशापालनतस्तुत ।

तवाच्युतपदं वन्दे यजतां ममतां जय ॥

(चित्रकाव्यं -104) 10 हल बन्धः

पाशाद्य Varuna.

Oh Achyuta! I worship your feet. Remove my ignorance. You are praised by Dikpalas, Indra, Agni and Varuna. The diagram is different.



श्रितं हलधरं नत्वा गत्वा श्रीरेवतीयुतम् ।  
सहितं कृष्णचन्द्रेण महितं प्रेहि शं हित ॥

(चित्रबन्धकाव्य) 11 हल बन्धः

The diagram is as above.



## 118. कवाट बन्धः

कावेरीवेद्यवेलाबकुलकुलकुटोदारसौरभ्यरम्या  
गोदानोदावदानोज्वलजलजलवोदीतशीतत्वतत्वाः ।  
ये विंध्याविर्भाविट्टमुद्विपलपनपयः सीकराकर्षकल्पास्ते  
वाता वांति वातायनविनयनतः स्वेदभेदस्य दक्षाः ॥

(चित्रप्रपञ्चं -58) 1 कवाट बन्धः

वेला bank, बकुल a tree, गोदा Godavari River, नोद प्रेरित urged, उज्ज्वल fierce,  
जलज born from water, लव slight, आविर्भूत appearing from, द्विप elephant,  
लपन anoint, सीकर water droplets, आकर्ष attract, कल्पाः capable, वाता wind,  
वातायन window, स्वेद perspiration, दक्षाः experts.

This Sloka is a description of some one resting in a love nest after strenuous exertion in love. The groups of Bakula trees on the bank of the Kaveri River are very beautiful. Small cool droplets water arise from the turbulent Godavari River. Water bathes the heads of elephants in the Vindhyachal Mountains. The wind, which is capable of attracting water droplets and which has the power to remove perspiration is blowing in the window. Notice the use of the word वातायन, window, in the verse to indicate कवाट बन्धः. The center letter in each splat is repeated three times.

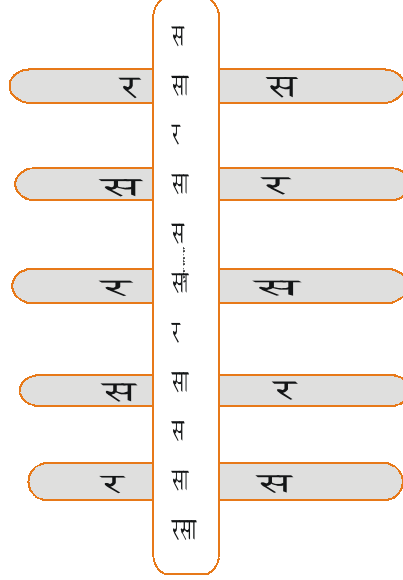
री	का	द्य
ल	वे	ल
सौ	लाब	भ्य
नो	कु	व
ज	टोदा	ज
शी	र	त्व
ध्या	म्यागो	र्भा
ल	दा	न
रा	नोज्व	र्ष
ता	ल	ति
वि	वोदी	य
भे	त	स्य
	त्वाः ये	
	वि	
	दमद्वि	
	पै	
	यः सी	
	क	
	ल्पास्ते	
	वा	
	ताय	
	न	
	तः स्वे	
	द	
	क्षाः	

ससार सा ससारसाऽस-सार-सास-सार-सा ।

ससारसाससारसा स सारसास-सार-सा ।।

(अलङ्कारकौस्तुभ -7.42) 2 कवाट बन्धः

This verse is also व्यक्षरः, गोमूत्रिका, शृङ्खला बन्धः. Kavikarnapura calls this बन्धकवाट बन्धः, closed window.



वेषं कलिविकटाऽशुभहरमार्यत्राणदं वृषाद्रौ त्वम् ।  
श्रीरयसे करुणरसपालितलोका हरस्यजस्रमकम् ॥

(लक्ष्मीसहस्रं -22.38) 3 कवाट बन्धः

वृषाद्रि Tirupati Hills.

Oh Sri Devi! You are on Seshachala Mountain to destroy the sins of Kali Yuga and protect good men. You have assumed the form of Venkatarupini. You remove sorrows daily. Inscribed in this is the name of the author and the Kavya वे(वें)कटार्यश्रीसहस्रकं.

षं	वे क	लि
वि क	टा	शु भ ह
र मा	र्य	त्रा ण दं
वृ षा द्रौ त्वं	श्री	र य से
क रु ण र	स	पा लि त
लो का	ह	र स्य
ज	स्त्र	म
	कं	

कृत्तोष्णाभविनिर्यद् रुचिमदविकसनमणिं कलये ।  
विनतजनादरणकृतं फणिगिरितिलकं हरिं ध्येयम् ॥

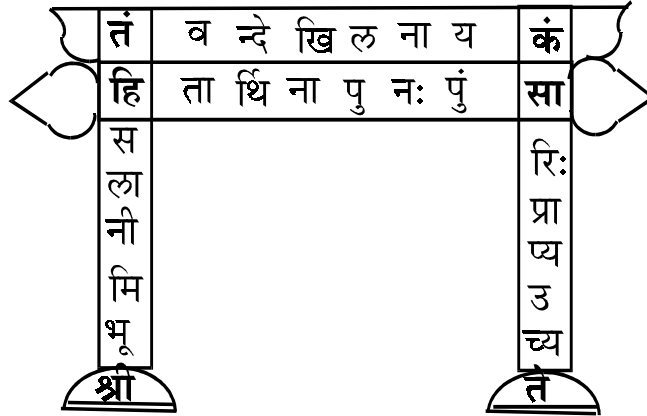
(अलङ्कारमणिहार -2376) 4 कवाट बन्धः

## 119. मंच बन्धः

श्रीभूमिनीला सहितं तं वन्देऽखिलनायकम् ।  
हितार्थि ना पुनः पुंसा कंसारिः प्राप्य उच्यते ॥

(चित्रकाव्यं -23) 1 मञ्च बन्धः

I pray to Narayana, the killer of Kamsa, who is the lord of all, who does good and who is the husband of Sri Devi and Bhu Devi.



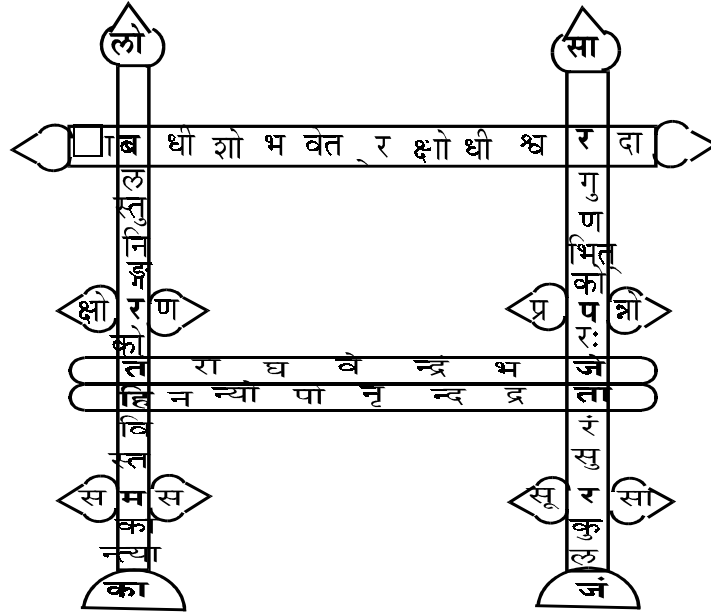
कान्त्या कामसमं समस्तविहितं तं राघवेन्द्रं भजे  
जेतारं सुरसार सूरकुलजं ताद्रन्दनृपोन्यो नहि ।

को रक्षोरणरङ्गनिस्तुलबलो बद्धाबधीशो भवेत्  
रक्षोधीश्वरदारसारगुणभित् कोपप्रपन्नोपरः ।।

(चित्रकाव्यं -22) 2 मञ्च बन्धः

अपां अधीशः अबधीशः Samudra, रक्षोधीश्वर best Rakshasa, सारगुण मङ्गलसूत्र  
sacred thread.

I pray to Raghavendra, who is equal to Kama in brightness, who knows all, who is strong, who hails from an illustrious family, who is strong, who bound Samudra and who widowed the wives of important Rakshasas in anger.



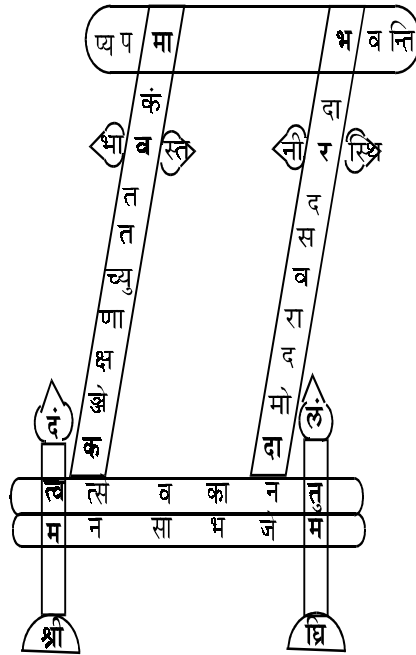
## 120. डोला बन्धः

श्रीमत्वदंघ्रिमतुलं मनसा भजेम त्वत्सेवका न तु कदाप्यपमा भवन्ति ।  
कञ्जेक्षणाच्युत तवस्तव भावकं मा दामोदराव सदर स्थिरनीरदाभ ॥

(चित्रकाव्यं -24) 1 डोला बन्धः

अपमा: अज्ञानिनः ignorant men, सदर सशंसय with doubts.

Oh Achyuta! Oh Damodara! Protect me! You have eyes like lotuses. You hold Sankha. You are dark like clouds. I praise your feet mentally. May I be not ignorant !

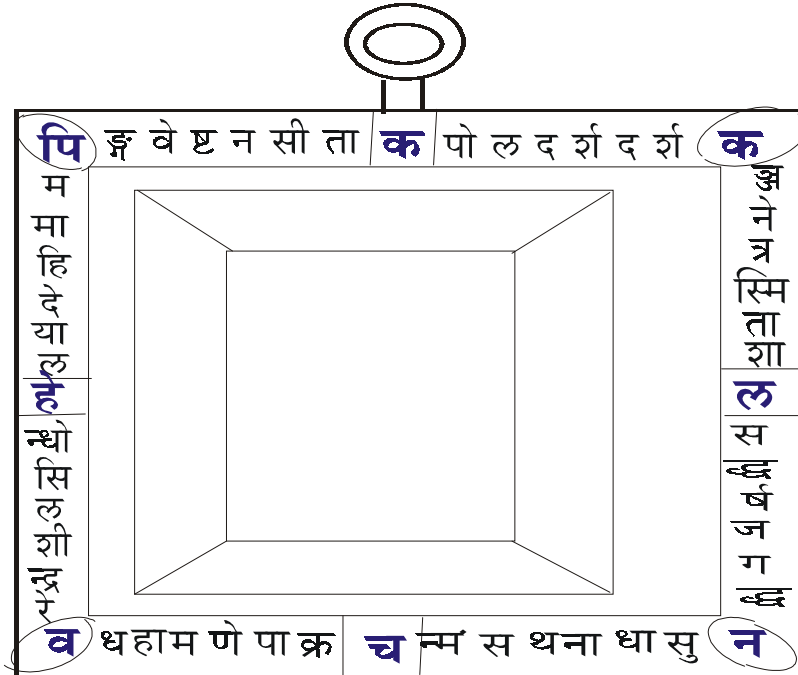


## 121. दर्पण बन्धः

पिङ्गवेष्टन सीताककपोलदर्शदर्शक ।  
 कञ्जनेत्र स्मिताशाल लसद्धर्ष जगद्धव ॥ 1  
 वसुधानाथ सन्मञ्च चक्रपाणे महाधन ।  
 नरेन्द्र शीलसिन्धो हे हेलया देहि मामपि ॥

(चित्रकाव्यकौतुकं -41) 2 दर्पण बन्धः

Oh Rama, Chakrapani, wearing yellow robes, with golden eyes, you are Sita's treasure and display her forehead! Oh hall of smiles, shining lord of the world, lying on a gold dais, Oh great man, Oh charitable King, give me wealth! Embedded in the mirror is पिककलवचन हे.



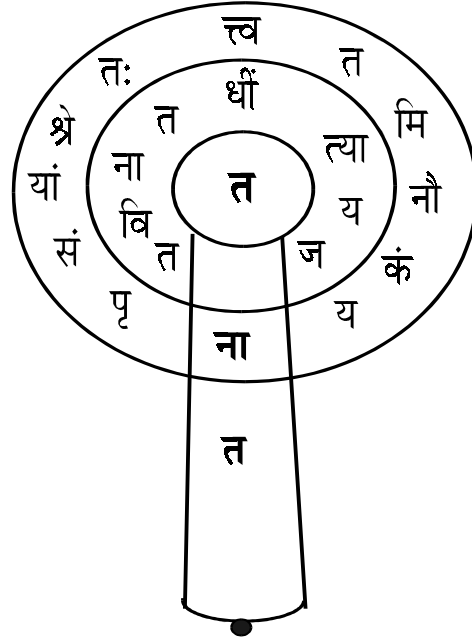


नायकं नौमि तत्त्वतः श्रेयांसं पृतनां तनाम् ।

नाऽतनानातनानात! जयत्यार्धीं तनावित! ॥

(अलङ्कारचिन्तामणि -2.165) 3 दर्पण बन्धः

I pray to the leader of the army who is really doing us good. Here you conquer the diseases of the body.



वन्दे रुचा तर्जितचन्द्रकान्तिं चन्द्राङ्कितं दत्तजगत्सुशान्तिम् ।

नरामराधीश्वरकुप्तसेवं सदैव चन्द्रप्रभचारुदेवम् ॥

(चन्द्रप्रभास्वामिस्तवन -1) 4 दर्पण बन्धः

I pray always to Chandraprabha Deva. He shines like Moonlight giving peace to the whole world. He is worshipped by all men. Embedded in the Bandha is अज शमज, Oh Brahma, bestow good on me!



## 122. तालवृन्त बन्धः

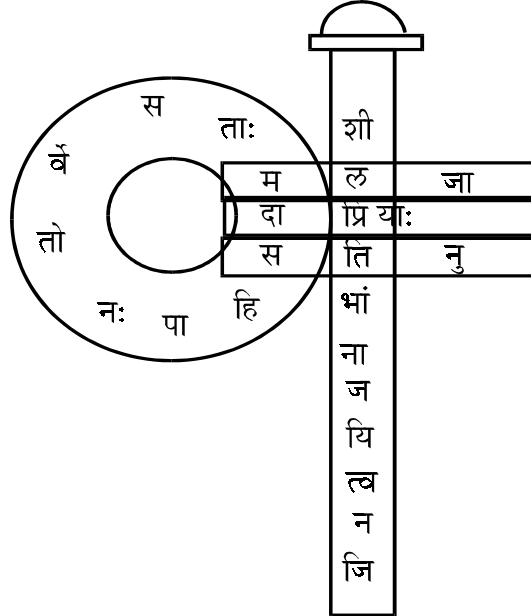
जिन! त्वयि जना भान्ति सदा सति नुतिप्रियाः ।

शीलजालमताः सर्वेऽतो नः पाहि सदाऽमल! ॥

(अलङ्कारचिन्तामणि -2.169) 1 तालवृन्त बन्धः

तालवृन्त fan made from a palm leaf.

Oh Jina! Virtuous men always like to praise you. You are pure.  
Save us!



तं रमाक्षदयोवश्री श्रीवयोदक्षमारतम् ।

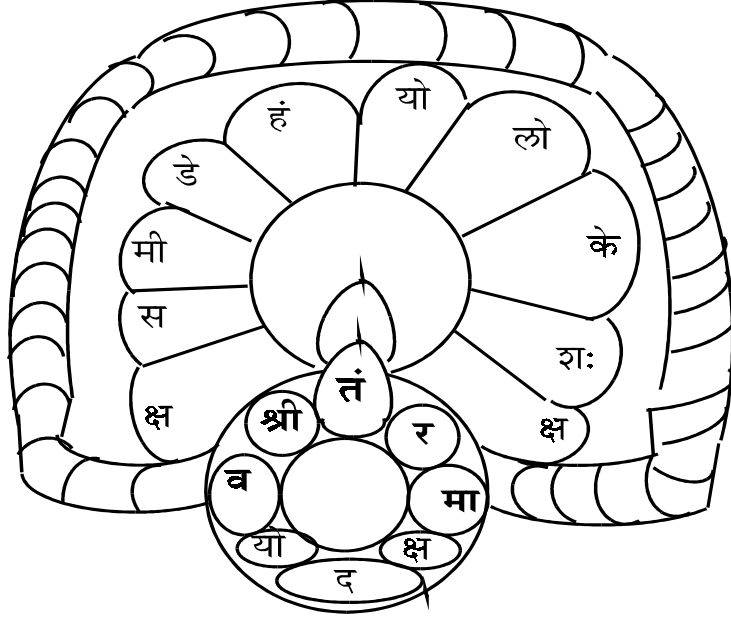
तं श्रीवक्षसमीडेऽहं यो लोकेशः क्षमारतम् ॥

(चित्रकाव्यं -28) 2 तालवृन्त बन्धः

अक्ष कटाक्ष mercy, उः Siva, वः Vayu, तयोः स्त्रीः सर्वदिक्पालेश्वर्यं wealth of all

Dikpalas, वयः आयुः life, क्षमारतं भूदेव्या प्रीतं loved by Bhu Devi.

O I praise the lord of the world. He has the love of Sri Devi and Bhu Devi. He has the wealth of the Dikpalas. He has Lakshmi in his heart. He is kind. The first line is अनुलोमप्रतिलोम. This fan with its outer part made of cloth around a palm leaf is held in both hands through the hole in front.



### 123. वीणा बन्धः

पारावारक्षितिपतिभवा भव्य दिव्यस्वरास्व-

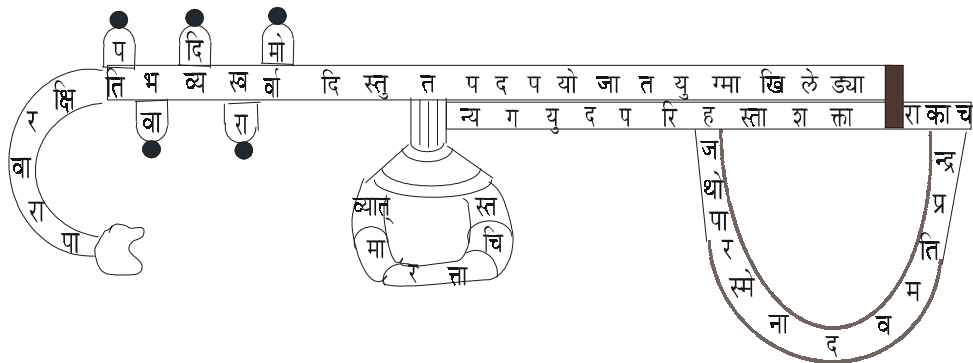
वर्मोर्वादिस्तुतपद पयोजातयुग्माखिलेड्या ।

## राकाचन्द्रप्रतिमवदना स्मेरपाथोजहस्ता

शक्ता शक्ता हरिपदयुगन्यस्तचित्ता रमाऽव्यात् ।।

(चित्रकाव्यं -105) 1 वीणा बन्धः

Oh Lakshmi! Protect me! You are born of the Ocean. Your speech is beautiful. You have been praised by Vamadeva and others. Your face is like the Full Moon. Your mind is fixed in the feet of Hari.



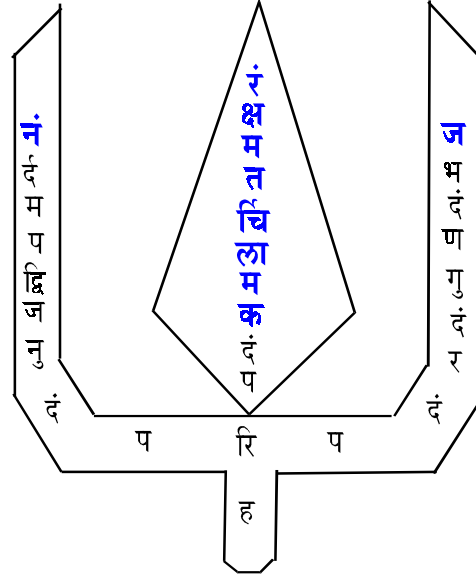
## 124. तिलक बन्धः

हरिपदं दनुजद्विपमर्दनं हरिपदं दरदं गुणदं भज ।  
हरिपदं कमलार्चितमक्षरं हरिपदं कमलार्चितमक्षरम् ॥

(चित्रकाव्यकौतुकं -4) 1 तिलक बन्धः

तिलक mark on the forehead, हरिपदं the word Narasimha, Rama, Krishna, Vishnu.

The word Narasimha, who killed Hiranyakasipu, destroys fear. The word Rama, who is worshipped with lotuses, is endless. The word Krishna, who is adored by Lakshmi, gives Moksha. Worship Vishnu! Embedded are कमलार्चितमक्षरं and रंजनं.



## 125. ऊर्ध्वपुण्ड्र बन्धः

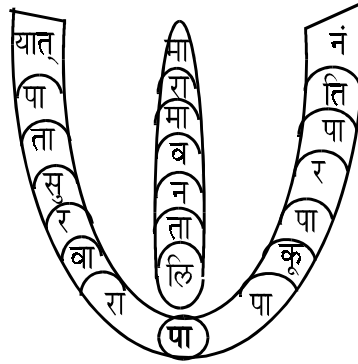
पारावारसुता पायात् पापाकूपारपातिनम् ।

पालितानवमारामाऽमारामावनतालिया ॥

(चित्रकाव्यं-87) 1 ऊर्ध्वपुण्ड्र बन्धः

ऊर्ध्वपुण्ड्रं mark on the forehead of Vishnu's devotees, अमारा मृत्युरहितः does not die, आलि row, पारावारसुता Lakshmi.

May Lakshmi save me, who has fallen in the well of sins! She rules the ignorant. She has rows of devotees. She is the mother of Kama. The third and fourth Padas are अनुलोमप्रतिलोम.



## 126. पट्टा बन्धः

धीशं कान्ताभयं देवं यस्यानन्तं च न त्वहम् ।

मीनाक्ष्येमि जितातङ्कं कान्ताऽधीताऽकधीकता ॥

(अलङ्कारचिन्तामणि -2.167) 1 पट्टा बन्धः

धीशं lord of thought, मीनाक्षि eyes like fish, आतंकं ointment, anxiety, fear.

I pray to that God of thought, who is endless, whose eyes are like a fish and who has conquered anxiety. In पट्टा बन्धः, writing tablet or bandage, the first three lines are written vertically down and up in three rows. The fourth Pada is made up of the letters धी, कां, तां, कं in the corners. Bindu is ignored.

धी	यं	दे	तं	च	ना	क्ष्ये	कं
शं	भ	वं	नं	न	मी	मि	तं
कां	ता	य	स्या	त्व	हं	जि	ता



## 127. आसन बन्धः

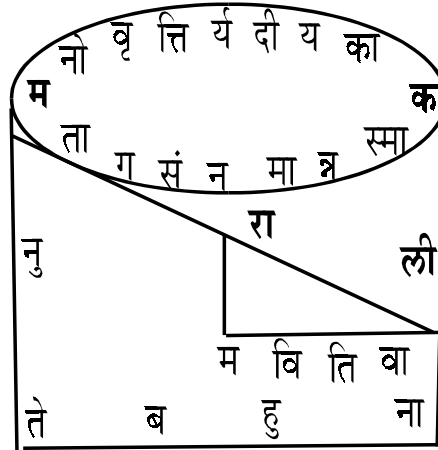
मराली वातिविमला मनोवृत्तिर्यदीयका ।

मनुते बहुनालीकं कस्मान्न मानसं गता ॥

(विज्ञप्तित्रिवेणी -Page 13) 1 आसन बन्धः

मराली goose, नालिक arrow.

The goose wanders as it pleases. I think it did not go to Manasa Lake because of the many arrows sticking to it.

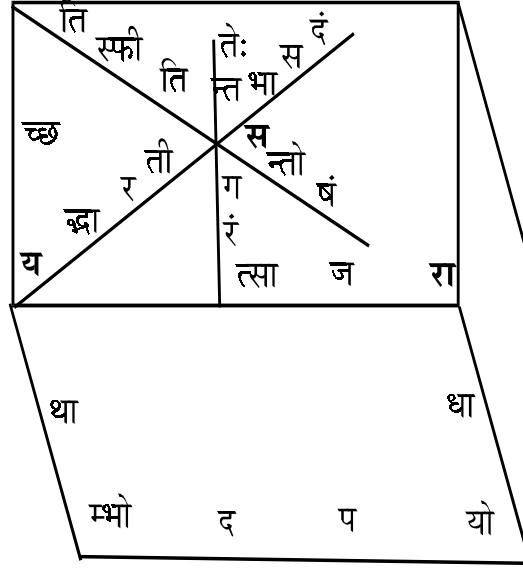


यच्छति स्फीतिसन्तोषं यद्भारती सभासदम् ।

यथाऽम्भोदपयोधारा राजत्सारङ्गसन्ततेः ॥

(विज्ञप्तित्रिवेणी -Page 63) 2 आसन बन्धः

Jina gives great joy to learned men in an assembly as Saranga birds enjoy the clouds and water.



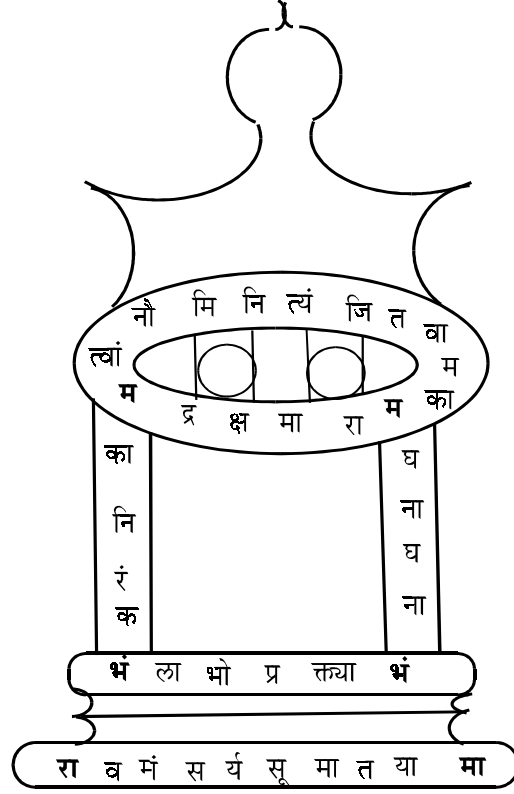
मद्रक्षमारामघनाघनाभं मायातमासूर्यसमं वराभम् ।

भक्त्या प्रभो! लाभकरं निकामं त्वां नौमि नित्यं जितवामकामम् ॥

(चन्द्रप्रभास्वामिस्तवन -2) 3 आसन बन्धः

Oh lord! Protect me from Mara. Please give boons to those who are immersed in Maya in darkness, bereft of the Sun. I pray daily to you, who is without desire for women. Udayamanikya Gani calls this Sloka

भद्रासन बन्धः.



## 128. दीपिका बन्धः

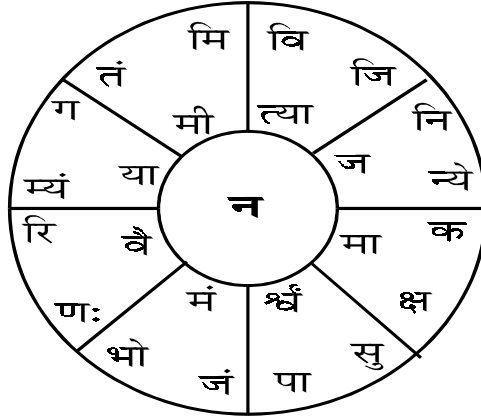
विजित्याननमम्भोजं निन्ये जननवैरिणः ।

कक्ष माननयागम्यं सुपार्श्वं नन्नमीमि तम् ॥

(अलङ्कारचिन्तामणि -2.173) 1 दीपिका बन्धः

दीपिका lamp.

I bow to Jina who has a striking face. You can approach his side honourably. He opposes the enemies of the people. Ajitasena calls this Sloka ब्रह्मदीपिका बन्धः.

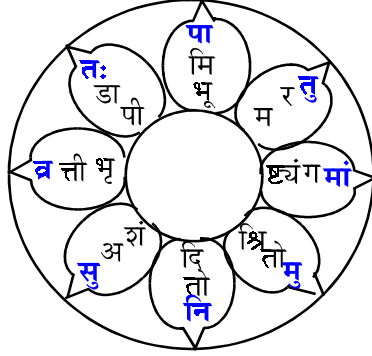


भूमिपामरतुष्ट्यङ्गमाश्रितो मुदितोऽनिशम् ।

असुभृत् तीव्रपीडातः पातु मां मुनिसुव्रतः ॥

(अलङ्कारचिन्तामणि -2.183) 2 दीपिका बन्धः

May the good Muni who is always happy helping men, save me, who is suffering greatly in this life! The fourth Pada is composed of letters in the first three Padas. So it is पदगूढं. Ajitasena calls this Sloka गूढदीपिका बन्धः.



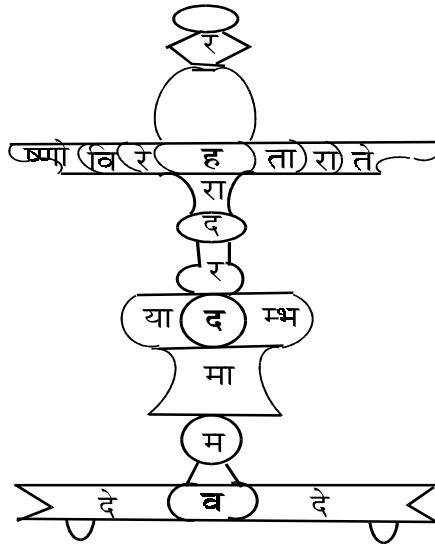
देवदेव ममादम्भदयादरदराहर ।

हताराते हरे विष्णो हरादरद मामव ।।

(चित्रकाव्यं -109) 3 दीपिका बन्धः

दीपस्तम्भ standing lamp, रः Agni, अः Brahma, उः रा हर Rudra, रे कुक्षौ in the stomach, अदम्भदया निर्व्यजकृपा sincere pity, हरादरद रुद्रतरुद्र more frightful than Rudra.

Oh Vishnu! Oh Hari! Protect me! You have Agni, Brahma and Siva in your stomach. You are more frightful than Rudra. You show sincere pity.



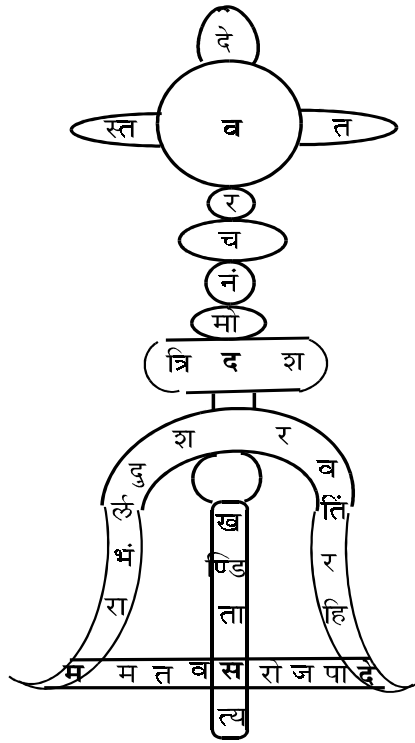
## 129. घण्टा बन्धः

देव तव स्तवरचनं मोदशद त्रिदशदुर्लभं राम ।  
मम तव सरोजपादे देहि रतिं वरद खण्डितासत्य ॥

(चित्रकाव्यं -88) 1 घण्टा बन्धः

मुदं सन्तोषं शं सुखं ददाति मोदशद joy and happiness.

Oh Rama! Composing your praise gives happiness and pleasure, which is difficult to obtain even for Gods. Give me a place at your feet, which are like lotuses.



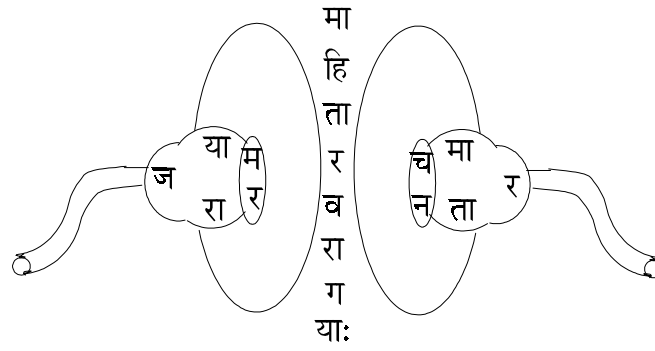
## 130. कांस्यताल बन्धः

जराजयामरमहिमाहितारव रागयाः ।

रमा रता न च नगयागराव रता हिमा ॥

(पद्मामृतसरोवर) 1 कांस्यताल बन्धः

कांस्यताल brass cymbals.



## 131. ढक्का बन्धः

ओं रमेश करोत्येष सन्नतोऽहं नमोऽधुना ।

रामायणादरात्तु पात्राब्जे नयनायते ॥ (चित्रकाव्यं - 17) 1 ढक्का बन्धः

ढक्का large drum, रमेश lord of Lakshmi, सन्नतः प्रणतः worshipping.

I pray to Narayana, lord of Lakshmi. May he make me fit to have respect for Ramayana! Embedded vertically is Ashtakshara Mantra ओं नमो नारायणाय.

र	मे	श	ओं	क	रो	त्ये
	हं	तो	न	सन्	ष	
		न	मो	धु		
			ना			
			रा			
		मा	य	णा		
	पा	त्तु	णा	रा	द	
त्रा	ब्जे	न	य	ना	य	ते



### 132. उलूखल बन्धः

भद्रवास सदावन्द्य यमलार्जुनतारक ।

कञ्जनेत्र स्मिताधार रत्नेश ललनामह ।। 1

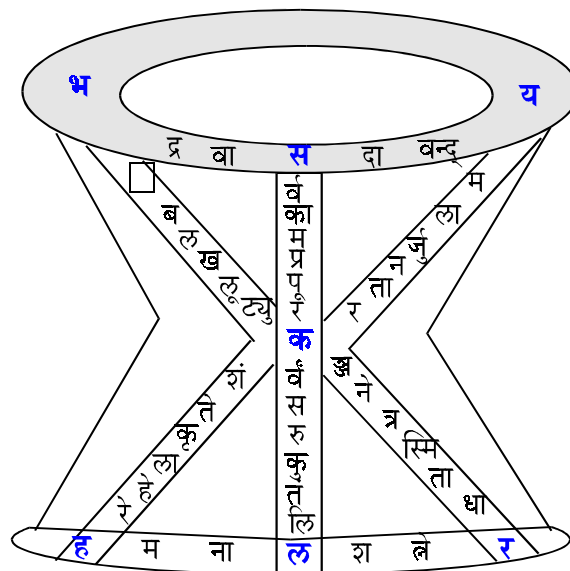
हरे हेलाकृतेऽशङ्क कट्युलूखलबद्धम् ।

ललितं कुरु सर्वं कं सर्वकामप्रपूरक ॥

(चित्रकाव्यकौतुकं -33) 2 उलूखल बन्धः

उलूखल mortar.

Oh Hari, you are smiling, wealthy, live in the hearts of good people and are always worshipped! You are the jewel in the festival of Vraja maidens, the fulfiller of all desires and bestower of all kinds of happiness. Your figure is like the letter लृ and shines even when bound to the wooden mortar. Embedded in the Bandha is सकलभयहर.



ओं नमो भगवन् तुभ्यं विभो दीनदयासमो ।

श्रीपते विषयाणाञ्जिष्णवेस्तु प्रभवे सदा ॥

(चित्रकाव्यं -18) 3 उलूखल बन्धः

जिष्णवे स्वाधीन under control.

Oh Bhagavan Vishnu! I always pray to you. You are the husband of Lakshmi. You have compassion. You have full control over all sense organs. In the central column is Vishnu Shadakshara Mantra ओं नमो विष्णवे.

न	मो	ओं	भ	ग
वि	भ्यं		तु	वन्
भो	दी	न	द	या
	श्री	मो	स	
प	ते	वि	ष	या
स्तु	वे	ष्ण	ञ्जि	णा
प्र	भ	वे	स	दा

सदा व्रज बाल लक्ष्मळ श्रीधरप्रिय ।

यदुवीर खरक्षार रम्यत्मु मुरैः कुध ॥ 4

धरतात् रेवतीशाय यत्नेनारीन् सदा प्रस ।

मुरलीधर सन्ध्येयजन्तुसन्नष्ट हृद्भव ॥

(चित्रबन्धकाव्यं) 5 उलूखल बन्धः

The diagram is similar.

### 133. मुसल बन्धः

मायाविनं महाहावा रसायातं लसद्भुजा ।

जातलीलायथासारवाचं महिषमावधीः ॥

(काव्यालङ्कार -5.8) 1 मुसल बन्धः

उद् धारः

मध्ये तनु पार्श्वयोः स्थूलमेकत्र प्रान्ते तीक्ष्णं । तत्र मध्ये "वारसा"  
इत्यक्षरत्रयं साधारणमन्ते "जा" इति ।

Oh mother, you killed Mahishasura, the magician, who came with pride, with a big army and with many gestures, uttering foul words.. You killed him as if at play. There are three parts in the मुसल, pestle, with a lean middle having three letters and long body with two columns of letters on both sides. There is an end as well, with a single letter. The three letters 8,9,10 are repeated in reverse in letters 23, 24, 25 and the letter 16 is repeated in letter 17. The diagram is the same for the following Slokas.

मा	धीः
या	व
वि	मा
नं	ष
म	हि
हा	मा
हा	चं
वा	
र	
सा	
या	था
तं	य
ल	ला
स	ली
द्भु	त
जा	

स्थिराजिरप्यस्थिराजिसाराप्रतिमया रुचा ।

चामुण्डा बद्धवैरा सा जितारातिर्मृधे बभौ ॥

(हरविजयं -43.156) 2 मुसल बन्धः

मृधे रणे सा चामुण्डो लोकोत्तरया रुचा रुरुचे । स्थिराजिः संततरणा सा न भवतीति विरोधः । अस्त्रां राजिभिः सारा दृढेति तु व्याख्यायां न विरोधः ॥

Goddess Chamunda was greatly interested in battle. She was not permanently fighting (which is contrary). She left heaps of bones (removes the contradiction). She bore enmity and conquered her enemies. There is an Alamkara in this Sloka called Virodhabhasa.

सारज्ञं च सदाचारतापच्छिदमुमावरम् ।

रंहसा नौम्यधिपतारम्यं मुक्तिफलप्रदम् ॥

(ईश्वरशतकं -56) 3 मुसल बन्धः

सारं मुक्तितत्त्वं way to Moksha, उमावरं husband of Uma, रंहसा quickly.

I bow to Isvara, husband of Uma, who knows the path to Mukti and gives Moksha, who relieves the hardships of those devoted to good conduct and who is pleasant as a lord of all beings.

राजन् सुस्वन आख्वश्वे देवेशो रूपवारिधिः ।

धिषणां रातु मे वेदे श्वेतरक्तो विनायकः ॥

(चित्रकाव्यकौतुकं -10) 4 मुसल बन्धः

आखु mouse, रातु ददातु give, श्वेतरक्तः शुण्डेन श्वेतोऽन्यावयवैः रक्तो white trunk and red body, धिषणां Buddhi.

Oh Devesa, Vinayaka, whose mount is a mouse, Ocean of beauty, whose trunk is white while the rest of his body is red, give me knowledge of the Vedas!

## 134. मन्थान बन्धः

केनोद्वहन्ति दयितं विरहे तरुण्यः?

प्राणैः श्रिया च सहितः परिपृच्छतीदम् ।

ताक्ष्यस्य का नतिपदं? सुखमत्र कीदृक्?

किं कुर्वताऽन्यवनितां किमकारि कान्ता? ॥

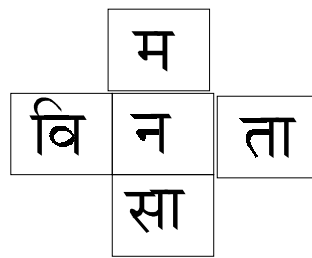
(प्रश्नशतकं -32) 1 मन्थान बन्धः

Answer: मनसा, सानम, विनता, तानवि, नमता असावि, मनसाविनता.

मन्थान churning stick for making curds, ताक्ष्य Garuda, विनता Garuda's mother Vinata, तानवि meagerness, नमता असावि bowed with her life, मनसाविनता not subdued in his mind.

What lifts Virahinis, women with husbands away? मनसा, the mind.

What is asking like this with his life and wealth? सानम. What is the path of Garuda? विनता, Vinata, Garuda's mother, or humbleness. How is happiness there? तानवि, meager. What did the young women do which is not done by others? नमता असावि, मनसाविनता bowed with their lives, not subdued in the mind.



हरिरतिरमा यूयं कान् किं कुरुध्वमदोऽक्षरं?

किमपि वदति भ्रजे गीतश्रियाऽपि च कीदृशा? ।  
जिनमतजुषां का स्यादस्मिन् कियच्चिरमङ्गिनां?  
गतशुभधियां का स्यात् कुत्राभियोगविधायिनाम्? ।।

(प्रश्नशतकं -10) 2 मन्थान बन्धः

Answer: यानताम स, समतानया, विभूता सदा, दासता भुवि.

अनुजुषा visit any one, जुषा taste with pleasure, enjoy, अङ्गितां living beings,  
अभियोग employment, attack, तान longing.

What do we do with letters immersed in the worship of Hari?  
यानताम. What is said in Braja? सः. How is the beauty of the song?  
समतानया. What happened to Jina and how long? विभूता सदा. What is there  
for those who attack? दासता भुवि.

	वि	
	भु	
या	न	ता
	स	म
	दा	स

## 135. निश्रेणिका बन्धः

वन्दे दशास्यान्तकमंगदस्वश्रीराघवत्वादरमाशरघ्न ।

देवेन्दिरावन्दित शान्तिचित्त दमादरामन्द दयारयाद ॥

(चित्रकाव्यं -106) 1 निश्रेणिका बन्धः

दशास्यान्तक killer of Ravana, अर नाश रहित without end, याद शोभप्रद give glory, अदरं भयरहितं without fear.

I pray to Narayana, killer of Ravana, who gives glory, who is calm and full of pity, who is without fear and who is worshipped by Indra.

स्व			घ्न
द	द	या	र
ग			श
मं	रा	द	मा
क			र
न्त	चि	त्त	द
स्या			त्वा
शा	त	न्दि	व
द			घ
दे	वें	दि	रा
वं			श्री

## 136. तुला बन्धः

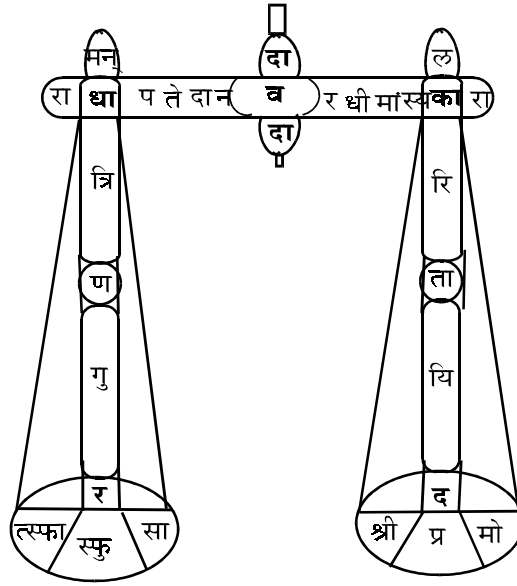
सारस्फुरत्स्फारगुण त्रिधामन् राधापते दानवदावदाव ।

मोदप्रद श्रीदयितारिकाल राकास्य मां धीरवदावदाव ॥

(चित्रकाव्यं -107) 1 तुला बन्धः

सारा श्रेष्ठाः best, स्फार अधिक greater, दानवदावा forest fire among Danavas, वदावद अतिश्रेष्ठ best, अव protect.

Oh Krishna! Protect me! You live in three worlds. You kill Danavas. You give joy and wealth. Your face is like the Full Moon. You are the best hero and possess the best Gunas. The letters are entered from the left and right pans.





## 137. उपनेत्र बन्धः

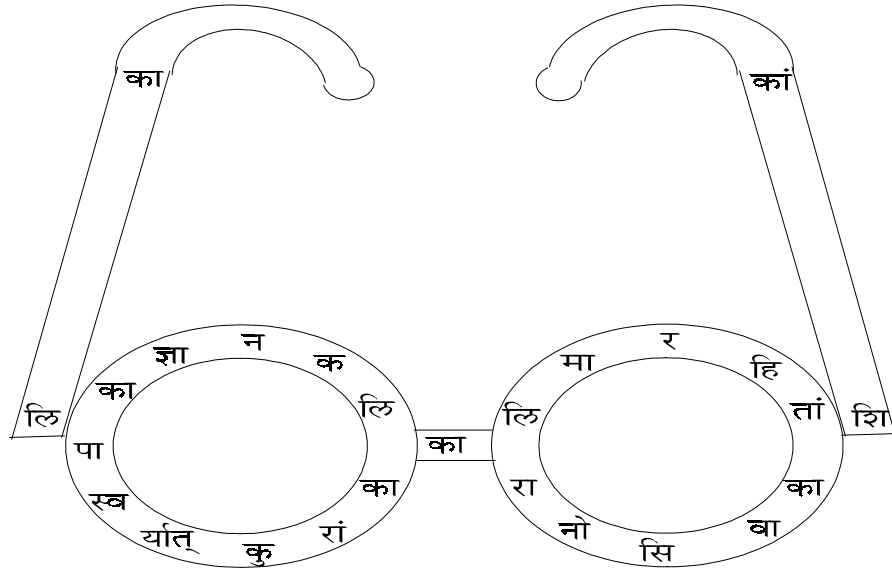
कालिका ज्ञानकलिकां कालिमरहितांशिकाम् ।

काशिकावासिनो राकाकारां कुर्यात् स्वपालिका ॥

(चित्रालङ्कारचन्द्रिका) 1 उपनेत्र बन्धः

उपनेत्र spectacles.

This verse is also पुष्प बन्धः.



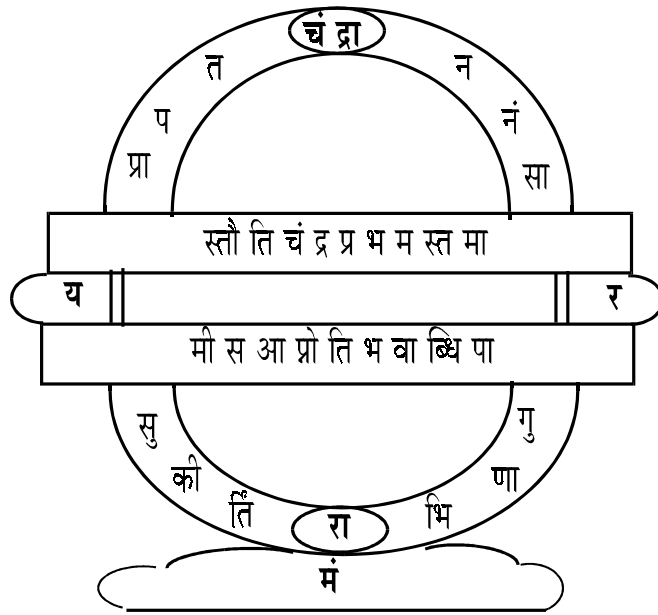
## 138. शरावसम्पुट बन्धः

चन्द्रातपप्रायसुकीर्तिं रामं चन्द्राननं सारगुणाभिरामम् ।

य स्तौति चन्द्रप्रभमस्तमारं यमी स आप्रोति भवाब्धिपारम् ॥

(चन्द्रप्रभास्वामिस्तवन -3) 1 शरावसम्पुट बन्धः

The man who praises Chandraprabhasvami reaches the far shore of the Ocean of Samsara. The Svami has renown like the cool rays of the Moon. His face is beautiful like the Moon. He has all the excellent qualities.



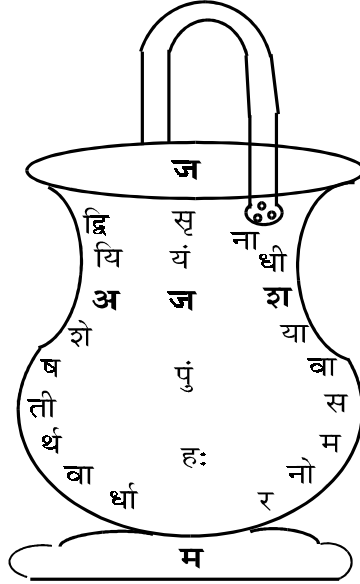
### 139. कमण्डलु बन्धः

अयि द्विजजनाधीशशयावास मनोरम ।

अशेषतीर्थवार्धाम महःपुञ्ज जयं सृज ॥

(चित्रकाव्यकौतुकं -51) 1 कमण्डलु बन्धः

Oh shining Kamandalu, which is in the hands of good Brahmins and which contains water from many holy places, bestow me happiness!



अम्भोजज जगत्काशसम्प्रदेया मुदा मम ।

ओदुना शङ्कराराम मदं नेऽजजनात् व्रज ॥

(चित्रबन्धकाव्य) 2 कमण्डलु बन्धः

The diagram is the same as above.

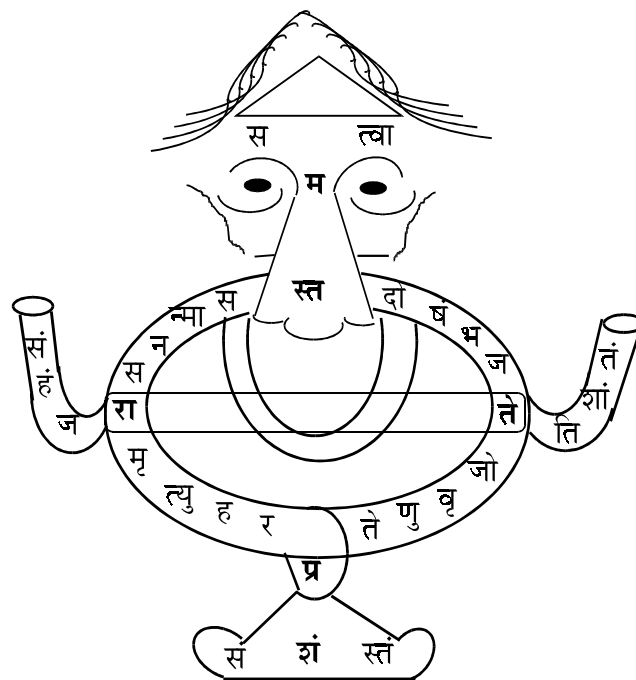
### 140. कलश बन्धः

समस्तसन्मानसराजहंसं संहंजरामृत्युहरप्रशंसम् ।

त्वामस्तदोषं भजतेऽतिशान्तं तं शान्तितेजो वृणुते प्रशस्तम् ।।

**(चन्द्रप्रभास्वामिस्तवन -5) 1 कलश बन्धः**

I worship Chandraprabhasvami who receives all honours, who is famed for defeating old age and death, who is faultless and who is very peaceful.

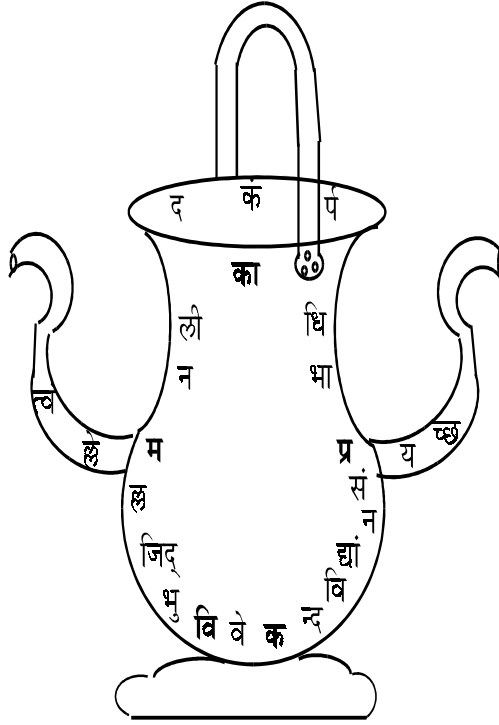


कन्दर्पदर्पकालीन! मल्ले! त्वं मल्लजिद् भुवि ।

विवेककन्दविद्यां नः सम्प्रयच्छ प्रभाधिकाम् ।।

(चित्रबन्धस्तोत्रं -20) 2 कलश बन्धः

Oh lord who humbled the pride of Kama! Oh great wrestler! You won wrestling with the Earth! Do not give me Kandavidya!

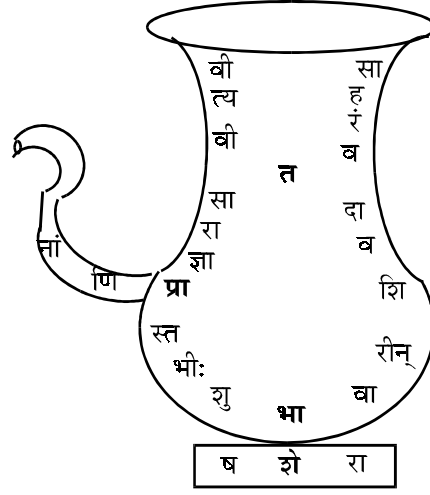


तवीत्यवीतसाराज्ञा प्राणिनां प्रास्तभीः शुभा ।

भाराशेऽशेषभावारीन् शिवदा तव रंहसा ।।

(वीरजिनस्तवन -14) 3 कलश बन्धः

You destroy all pests of living beings as well as their fears. Your endless glory defeats enemies. You give happiness. This is पूर्णकलश.



नमत बुधजना गुरुत्तमं सकलसुखप्रमेकमुत्तमम्  
 भजत भुवि तमेव वित्तमं सकलतमोहतयेऽपि सत्तमम् ।।

(विजयबन्धाष्टक -6) 4 कलश बन्धः

The diagram is the same as before.

## 141. भृङ्गार बन्धः

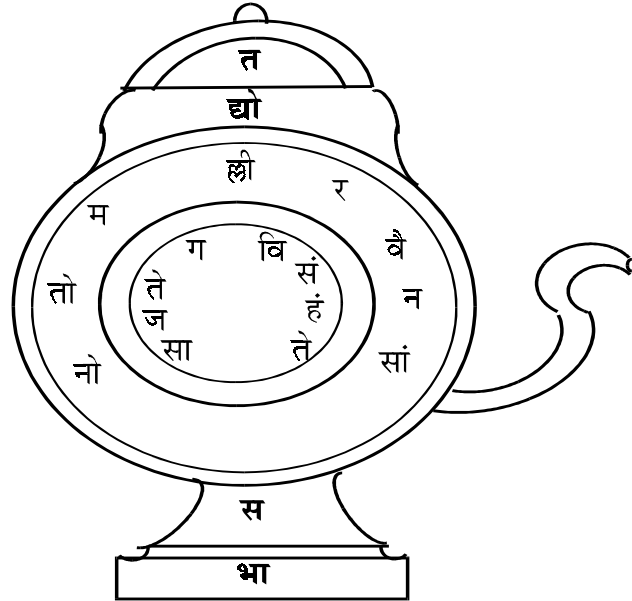
भासते हंसं विद्योततद्योगतेजसा सभा ।

साऽज! ते गवि संहन्तेनोऽतो मल्लीरवैनसाम् ॥

(अलङ्कारचिन्तामणि -2.181) 1 भृङ्गार बन्धः

भृङ्गार a wide vessel usually made of silver or gold

The assembly is splendid with the lustre of Hansavidya, science of the swan. It is eternal! Therefore you are praised.



शंभुशिवाप्रियः श्रीदाता देवादिवन्दितशिक्षाम् ।

कालस्य योमलात्मा चक्रे विष्णुं पुनस्स वै वेत्ति ॥

(चित्रकाव्यं -19) 2 भृङ्गार बन्धः

वै अवधारणये for empasis.

Oh Devi! You are loved by Siva. You give wealth. You are revered by Gods and know Vishnu. Embedded vertically is the Siva Panchakshara Mantra नमश्शिवाय.

